

GREEN-WOOD :

A

Directory for Visitors.

BY N. CLEAVELAND.

"The grave should be surrounded by every thing that might inspire tenderness and veneration for the dead; or that might win the living to virtue. It is the place not of disgust and dismay, but of sorrow and meditation."

WASHINGTON IRVING.

NEW-YORK:

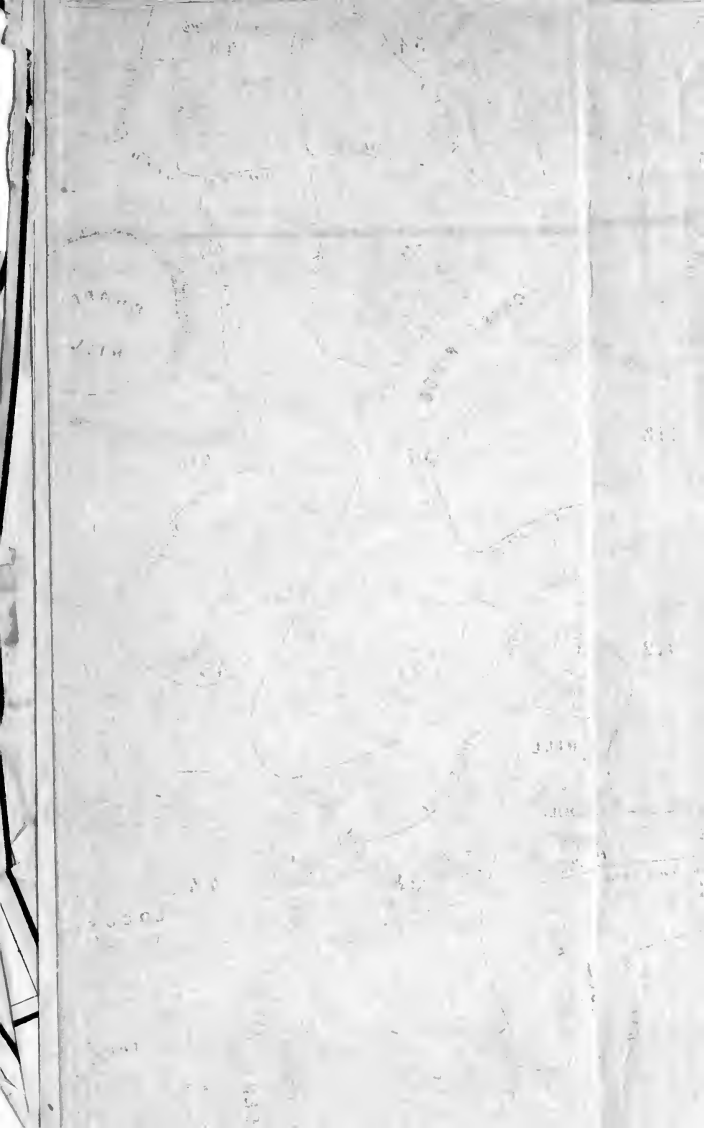
....
1850.



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Entered according to Act of Congress, in the year 1850,
BY THE GREEN-WOOD CEMETERY,
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Southern District of New-York.

PUDNEY & RUSSELL, PRINTERS.



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NOTE.

THIS Directory constitutes the first part of a larger work, which includes Biographical Sketches of numerous individuals, with a Catalogue of Proprietors, and other matters of interest. References to the Second or Biographical part of the book, have been retained in this Directory.

For ready inspection and convenient use, the ROUTE, which is described, minutely and at length, in the following pages, is given on page 228, in a condensed form.

DIRECTORY.

A DIRECTORY for Green-wood, more full and explicit than a mere map can be, has, for some time, been sensibly needed. The grounds of this Cemetery are now extensive, and its avenues are numerous and prolonged. The roads and paths have necessarily become, to some extent, labyrinthine; and prove especially so to those, who, visiting the spot for the first time, have no clue to aid them in their advance or return. Such a clue we propose to furnish. Without some friendly guidance of the sort, not a few of the most interesting objects are likely to be overlooked.

The visitor who wishes to make a thorough inspection of the Cemetery, will accomplish his object by accompanying us through the following exploration. Without attempting to traverse all the avenues and paths, we shall, at least,

conduct him within sight of every occupied spot, and every object of interest. For those who would confine themselves to the principal points of public attraction, a shorter and more direct route will be designated.

The increasing number of visitors and the frequency of funerals, having made a new entrance necessary, the principal approach to Greenwood is, hereafter, to be by an avenue, situated a short distance below the road now leading to the northern gate ;—a gate which will be opened to processions only. **THE GATE OF VISITORS** is near the south-western corner of the Cemetery. The access to this entrance has that aspect of retirement and seclusion, which befits an approach to the solemn resting place of the dead. It will be carefully protected from unhallowed intrusion, and when Nature shall have fully adorned and embowered it, cannot fail to become invitingly beautiful. Picturesque structures, forming and guarding the entrance, are already completed. They are from the masterly pencil of Upjohn, and will add greatly to the accom-

modations as well as to the adornment of the Cemetery.

Upon getting within, we find ourselves on a wide avenue, which diverges soon to right and left, passing around a graceful, oval mound.— We will pursue the left-hand route. Those who are on foot will find it pleasant to take one of the paths which run on either hand, nearly parallel with the carriage-road. A short walk conducts us to the margin of *Sylvan Water*. This is a deep, perennial pond of about three acres. Except on the western side, the ground around it is elevated; upon the north and east it is steep as well as high. The lake is beautifully hedged in by lofty trees and dense shrubbery, whose leafy coverts are tenanted by numerous and various birds. This embowered expanse, with its sweet woodland music, its flashing and murmuring *jet d'eau*, and its mirrored beauties of trees and sky, is a pleasing image of life and of repose.

Near the north-western corner of Sylvan Lake, stands a small hillock, called *Indian*

Mound. Its monument commemorates a beautiful Indian girl.

DOHUMME

was a chieftain's daughter. Her father was a Sachem among the Sac Indians. Partly for business and partly from curiosity, a delegation of the Sacs and the Iowas, visited Washington and the principal Atlantic cities. Dohumme accompanied her father. In the same band was a youthful Iowa chief. In the course of that long journey, these two young persons became attached to each other, and the marriage ceremony, in accordance with their own simple rites, was performed at Patterson, N. J. The new couple were handsome and graceful, and seemed most happy in their mutual regard. In the city of New-York they attracted much notice. Attentions—some of them, probably, most injudicious, were lavished upon them. Amid scenes and exposures, so unlike those to which she had been accustomed in her forest home, Dohumme took a violent



McDONALD CLARKE.
The Tour—Poet's Mound.



DO-HUM-ME.
The Tour—near Sylvan Water.

cold ; inflammation and congestion supervened, and death soon closed the scene.

A marble tablet, by Launitz, well expresses in relief the sorrow of the dusky warrior.

MCDONALD CLARKE.

Immediately above the grave of DOHUMME, is another small mound, crowned also by a monument. It was reared by friends, to the memory of an unfortunate and half-crazy bard.

Let us now ascend the hill before us. While the carriage proceeds by the TOUR, along the eastern side of the water, we prefer to walk back and skirt its western shore by means of Lake-side Path. From this we pass into Ravine and Acacia Paths, which soon bring us, though not without a little climbing, to the summit of Oaken Bluff. And here, first, we notice on our left, the small obelisk of Mary Antoinette, wife of Lieut. Ellison ; and next, on the same side, the tall, narrow headstone of Mary Ann, wife of Dr. Fisk. At a short dis-

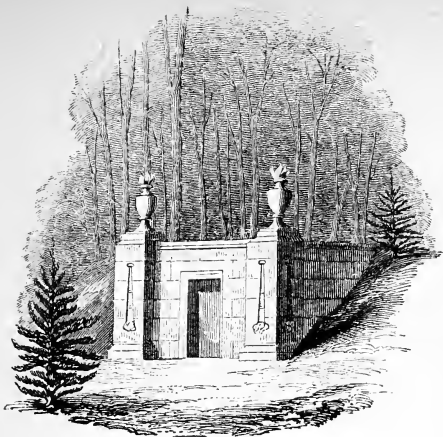
tance on the right, are three stones near together. One was reared for Mrs. Winifred Burke; one for Alexander Tayler; the third, for Francis De Coninck. Again, upon the left, is the headstone of Mary Jane Sharkey, and contiguous to it, a handsome, horizontal monument proclaims a widow's love for Carson Henry Kureman. The path now joins the TOUR, and turning to the left, we pass the marble monument of Mary Ann T. Giles. A little farther on, upon the same side, is a large, brown-stone monument,

C. S. BENEDICT.

Immediately beyond, in the same line, is the tomb-front of

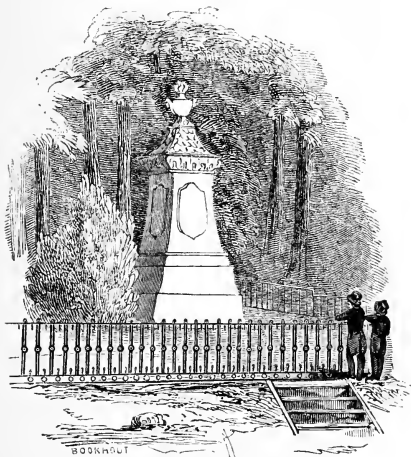
MILES.

It is in the Roman style, and of massive proportions. This façade has a strong pier at each of the front corners, surmounted by an urn.



MILES.

The Tour—Oaken Bluff.



BENEDICT.

The Tour—Oaken Bluff.



G. W. B R O W N E .

A mansion ! rear'd with cost and care,
 Of quaint device and aspect fair.
 Its walls in rocky strength secure,
 Its massive portal fast and sure ;
 And, all intrusion to foreclose,
 Reclining near in grim repose,
 Two guards canine forever wait,
 Cerberean warders of the gate.
 Hold fast, ye stones, your treasured clay,
 Though wasting ages roll away ;
 Cling closely round the honored trust,
 Nor yield one particle of dust !
 Yet ye shall hear a voice at last,
 Quaking beneath a clarion-blast !
 Your dead shall hear that voice, and rise,
 And seek, on angel-wings, the skies !

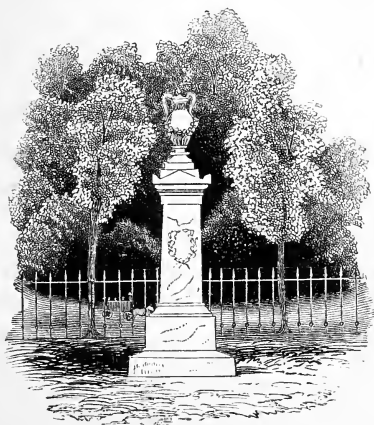
The structure now in front of us demands more than a passing glance. It is a monumental, Gothic tomb, in the early English style. Its roof rests upon an arch, and is covered with stone tiles, cut and laid diamond-wise. The front is gabled, and a quatrefoil, in relief, over the door, gives the date of the

erection. The apex of the gable is enriched by a bold finial. At each corner is a supporting buttress, and the sides are still further sustained by abutting walls. This tomb-front, from a design by Upjohn, is one of the oldest erections in Green-wood. It has attracted much notice by its originality and beauty, and has been imitated elsewhere.

Above and beyond the tomb of Browne, the visitor will notice an elliptical lot, surrounded by a young hedge of arbor vitæ. It belongs to the family of Col. Craven. Its contents are—1st, An altar-shaped monument to Mary Craven. 2nd, Three neat head-stones; of these, two are of sand-stone, and seem to lean trustingly against a cross of the same material. This cross is a good imitation of wood, when it has felt no tool but the hatchet. 3d, A very neat, brown-stone monument, of oblong form. The roof is partly bevelled. On the horizontal portion rests a sculptured book, across whose open leaves, lies a small stone cross. At either end there is a small niche, the

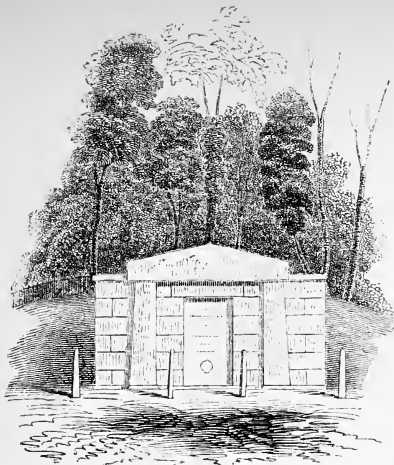


BROWNE.
The Tour—Sylvan Cliff.



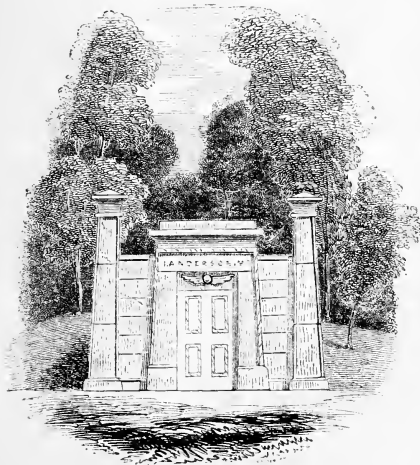
THOMPSON.
Edge-wood Avenue,





HOLMES.

Cliff Path—Sylvan Cliff.



ANDERSON.

Cliff Path—Sylvan Cliff.



projecting foot of which rests upon a cherub-headed corbel.

Cliff Path commences just below Browne's Tomb, and runs along the southern brow of Sylvan Cliff, on which are the tombs of

H O L M E S A N D A N D E R S O N .

The pedestrian will not fail to take the path, if he would shun the dust, and look down upon a picture of surpassing loveliness.

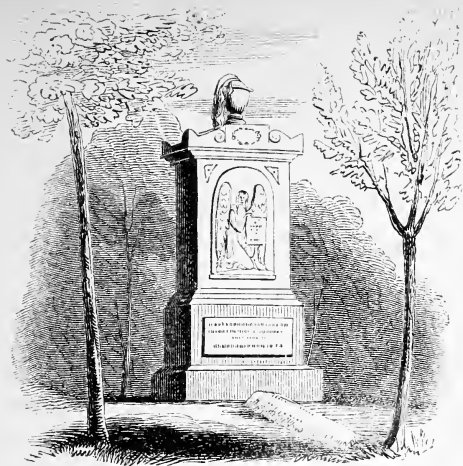
Having passed, on the Tour, Craven's monument, we perceive on the right, the obelisk of Garret Bergen, one of the original owners of the ground in which he now sleeps. And soon, upon the left, a rude, unfinished, unnamed tomb, nearly opposite to which, is the monument of Alexander Fink. An open Bible is sculptured on its top, upon which a text is inscribed.

The Tour now bends round to the right.— We turn, and pass soon after, the obelisk of Charles David, and then that of John R. Pax-

ton, upon the front of which are several symbols.

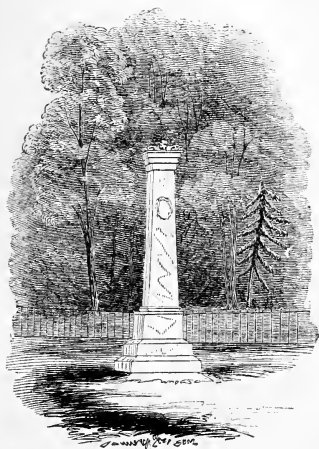
CATLIN.

Again, the TOUR bends suddenly — this time, to the left. Before we turn, let us look, with some care, at the monument which rises from the high bank at the corner. This stone is the tribute of George Catlin, the distinguished delineator of aboriginal life, manners, and features, to the memory of Clara, his wife, who died in Paris, in 1845. Inserted in a die or head-stone of gray Parisian lime-stone, is a tablet of the finest statuary marble. Upon this is wrought in high relief, a female form with wings. She holds a stylus in her hand, and supports a tablet, on which she partly rests. It bears these words, taken, as we are informed, from her last letter to her friends — “Weep not for me, my friends, but strive, through your only Redeemer, to come to me.” Whatever may be thought of the expression given to the face, or of the general character



CATLIN.

The Tour—opposite Glade Avenue.



VAN BRUNT.

The Tour—opposite Evening Dell



and merits of the design, it must be allowed that the chiselling is executed with much grace and delicacy.

Just beyond the Catlin monument, is the small obelisk of Samuel Hammond, and south-westerly from that, on the very brow of the cliff, stands the low, substantial, brown-stone monument of Lane Gardiner.

Again the TOUR makes a sweep to the right. Before we turn, the bright, open view of the water and city, here presented, demands a moment's pause. Leaving on our left the large, circular lot of the Marvins and the Wessons, we perceive, on the right, two obelisks, inscribed with the name of

BERGEN.

On the left, at the intersection with Magnolia Avenue, stands a marble monument, decorated with quatrefoil panelling, with acorn pendants, with rosettes, crockets, and a finial. The proprietor is S. C. Herring.

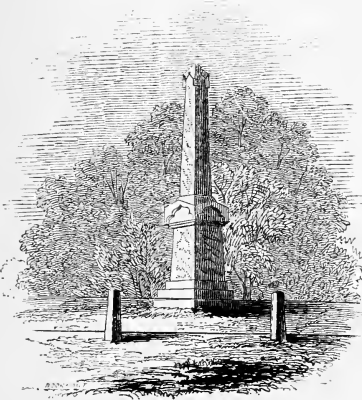
As we wind round with the TOUR, we

leave upon our left a large rectangular enclosure. The lines of low, box-hedges within, show that a number of families have here made common cause; and the names of Van Brunt, Van Dyke, Polhemus, Cortelyou, and Tiebout, graven on the monuments, sufficiently denote the ancient and respectable race to which those families belong. A few rods farther on, we come to Primrose Path, which will conduct the pedestrian through Evening Dell to Aspen Hill. The monument first seen, is that of Jacob Frank, who was, as his epitaph informs us, "the editor of the Public Advertiser." Here turn to the left, taking Hill-side Path, and passing the small memorial of George, James, and Victoria Heather, with its sculptured lamb, enter Lawn Avenue, which, by another left-hand turn, brings us again to the Tour. As we pass along by Valley Water, either in Path or Road, we may notice, on our right, the head-stones of Prince, Van Cott, Henshaw and Whiting.—The Tour next conducts us by Arbor Water,



BERGEN.

The Tour—above Evening Dell



BERGEN.

The Tour—above Evening Dell.



which, with the Receiving Tombs, lies below us on the right. On the left, Wood-skirt Path invites us to a look at one of the public enclosures, where interments are made by those who, from choice or necessity, are unprovided with lots. This ground was enclosed quite recently, and the multitude of swelling graves show how rapidly it is becoming populous with its silent tenants.

Below us, on the right, is the GATE OF FUNERALS, with the Porter's Lodge and ante-room. Hard by, is a rustic cottage, which, from the first opening of the Cemetery, has been occupied by the attentive and obliging Keeper of the Grounds. The fidelity and propriety with which Mr. Scrimgeour discharges his numerous, and often delicate duties, are known to multitudes, and require no commendation at our hands. Near the Keeper's Lodge, is a rustic Bell-tower. A large and fine-toned bell, from the celebrated foundry of Meneely, in Troy, has lately been suspended in the tower, and has already entered on its

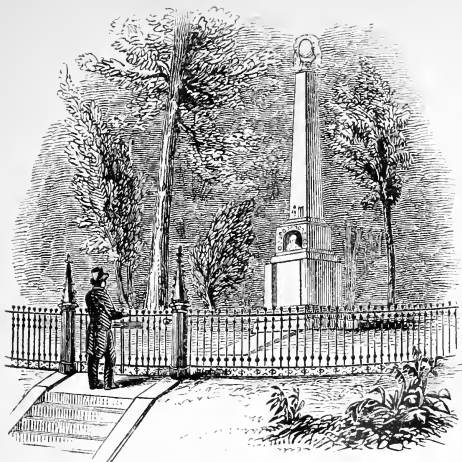
“mournful office.” These structures have been much admired for their simple and picturesque beauty, and have furnished frequent employment to both pen and pencil. The scenery, which surrounds and sets them off, is nature in her loveliest dress.

Let us now pass up and look at this tall pillar standing near the bend of the TOUR.

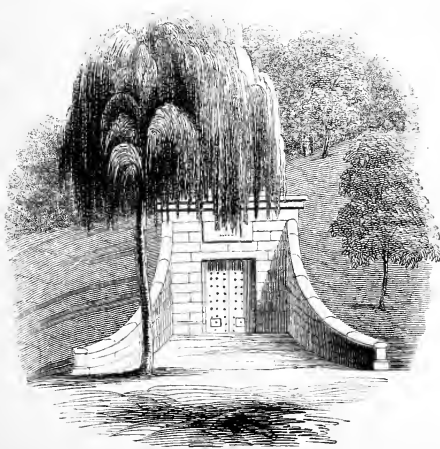
GRAHAM.

A flower-bordered niche in the upper die, contains a bust of statuary marble. There is some emblematic sculpture on the face of the obelisk—an hour-glass and an open book.—The words, “My hope is in Jesus,” are seen on one page, and upon the other, three ears of wheat. An urn, half shrouded in drapery, surmounts the shaft. Here repose Maria C. and Andrew R. Taylor, natives of Annandale, in Scotland.

Upon the opposite side, in a lot, as yet merely staked out, may be seen a mound, denoting a single grave, the resting place of



GRAHAM.
The Tour—corner of Willow Avenue.



RECEIVING TOMB.
Willow Avenue



Dixon H. Lewis, for many years a distinguished representative in Congress, from the State of Alabama. Mr. Lewis died in New-York, and was interred here by his own request.

For a more particular notice of Mr. Lewis, see Part II., page 3.

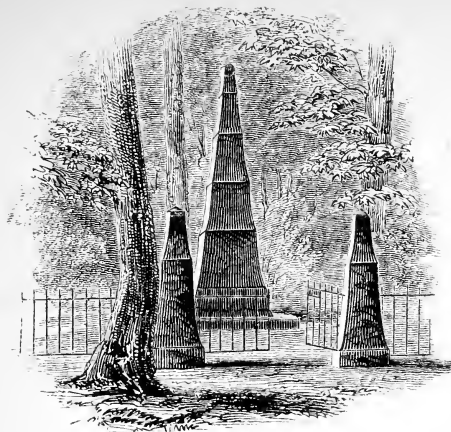
RECEIVING TOMB.

We will now leave the TOUR, and descend by Willow Avenue to the Receiving Tomb.— This is a wide vault, which runs far into the hill. Each of its eight apartments is supplied with shelves, and closed by a door, which opens into a commodious passage-way. This tomb is appropriated to the temporary reception of the dead.

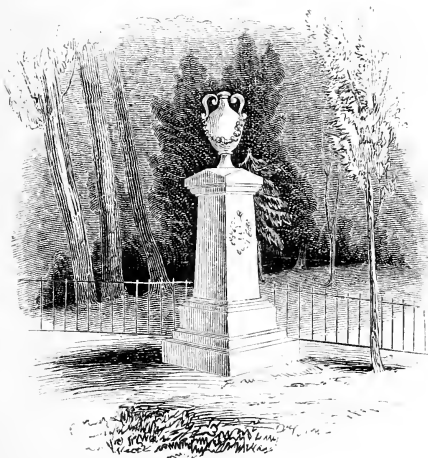
The body of David Hale, long and widely known as the senior editor of the *New-York Journal of Commerce*, was placed in this tomb soon after his death, and has not yet been removed to a final resting place. For a notice of Mr. Hale, see Part II., page 8.

Willow Avenue conducts us to the TOUR, from which we instantly turn up Central Avenue, keeping to the left. Here, at the intersection, upon the north-western corner of Strawberry Hill, stands an obelisk, on which we read the name of Quin. Just beyond, on the left, a small head-stone bears the names, Willie and Emme. Then there is a memorial to Charles N. and John C. Pease.

The monument of Crawford Livingston will at once arrest the eye. It stands near the intersection of Central Avenue with the TOUR. It may be regarded as a sarcophagus of peculiar form. The material is New-Jersey sandstone, in two pieces—the upper one of which is a noble and massive block. The western end, which we first see, contains a raised Greek cross with ring, in a round, sunken panel.—Upon the southern side, is the name, with a Scripture text. The eastern end presents, beneath a wreath, the Livingston arms. Its crest—a galley and helmeted head; its motto,



BOWNE.
The Tour—Fern Hill



BAYLES.
The Tour—Fern Hill.



“*Spero meliora.*”* All over this fine, impressive monument, durability seems to be written, indelibly.

BOWNE.

Proceeding northerly, we soon perceive a monument of peculiar character. It stands on our left, in a circular enclosure, well shaded by lofty chestnuts. The material is the dark, Staten Island sienite. It is an obelisk, rising from a broad base, by successive steps of gentle curvation. Though of adamantine hardness, the surface of the stone is finely polished; and so solid is the structure, so perfect the masonry, that it bids fair to stand as long as anything shall stand.

BAYLES.

The marble monument upon our right, with its wreath-crowned urn, is sacred to a young mother, “Mary Elizabeth Bayles.”

* I hope for something better.

We now proceed by Bay-side Avenue, up the eminence called Fern Hill.

SCHENCK.

Upon the left, a circular lot is made conspicuous, by its large brown-stone monument. It is, in form, an altar tomb. At its western end, a door opens into a cell, sufficient for the reception of a single coffin. Upon each of the longer sides, are four escutcheon tablets, which rest upon decorated panels. One of these is already inscribed with the name of "Mary Sharp, wife of William I. Schenck." The lettering on this tablet is admirably done.

As we proceed, we leave on the right, the obelisks of Covert and Aldrich; also, the tomb of Berwick — and another one, adjoining, of brick and cobble-stone — and Sharp's small head-stone on the left.

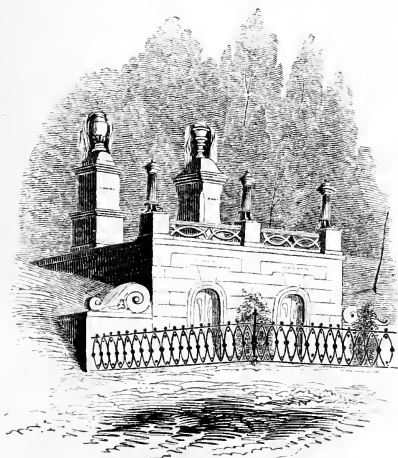
HURD.—COLES.

A double tomb, with ornamental balustrade. Each apartment is surmounted by a monument.



SCHENCK.

Bay-side Avenue—Fern Hill



HURD—COLES.

Bay-side Avenue—base of Bay-Grove Hill.



An outer door of open iron-work, allows a partial view of the interior. The coffins are placed on shelves at the end, and sealed up. Next comes Boyd's tomb, and as we stand before it, the view which is here presented will delay us a moment. In the south-west, we discern a portion of the bay, a part of Staten Island, and the blue hills of Jersey. In the west, we also catch glimpses of the bay, with sail and steamer, and beyond, still loftier heights. In the north-west lies South Brooklyn; and beyond, are seen the spires of New-York projected on the dark, green heights of Hoboken and Weehawken. Withdrawing now the eye from these distant glories, let it rest, delighted, upon Arbor Water, and its sparkling jet, the Graham monument, the winding pathway, and the Keeper's Lodge, as they are dimly revealed amid the openings in the foliage.

We pass successively the tomb of Tyson and Roberts, and that of

LISPENARD STEWART:

Then we come to a double tomb-front of rusticated brown-stone. This is one of the oldest erections, and bears the names of

UNKHART AND KOBBE.

Next, upon the same side, is a tomb with small inclosed yard, a door of open work, a monument, &c. The name of

CANY

appears above the door. Turning now towards the left, we have before us the enclosure of

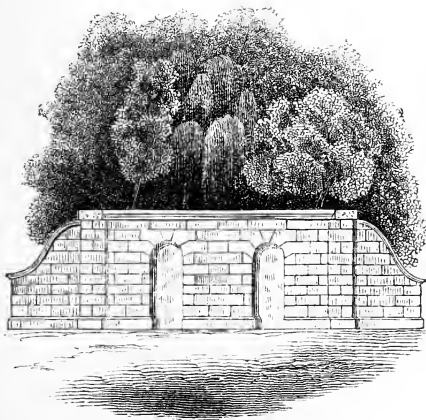
CORTELYOU,

and of Clarkson Crolius. And again, upon the right, is a tomb-front with urns below, and with emblems above, of African or Asiatic origin.



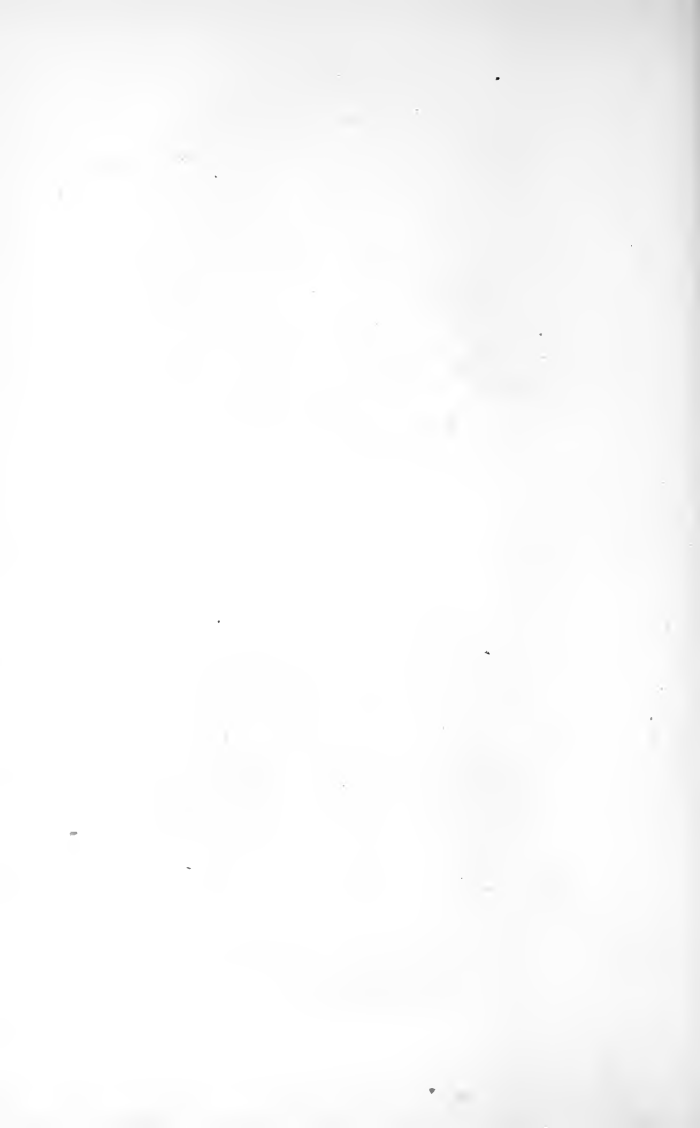
STEWART.

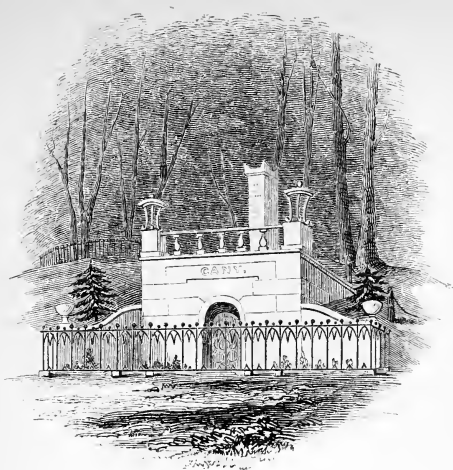
Bay-side Avenue—base of Bay-Grove Hill.



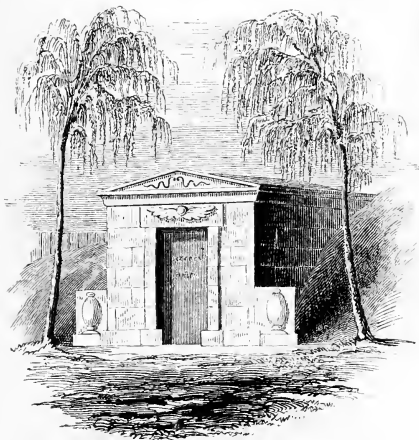
UNKHART.—KOBBE.

Bay-side Avenue—base of Bay-Grove Hill.



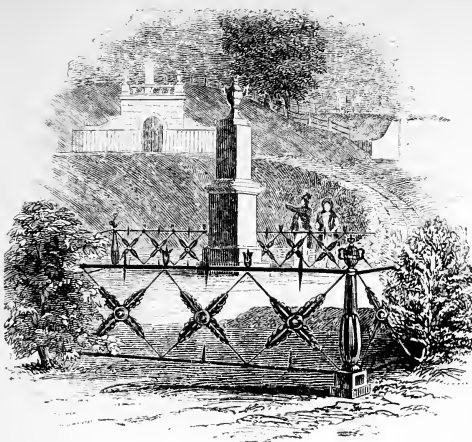


CANY.
Bay-Grove Hill.



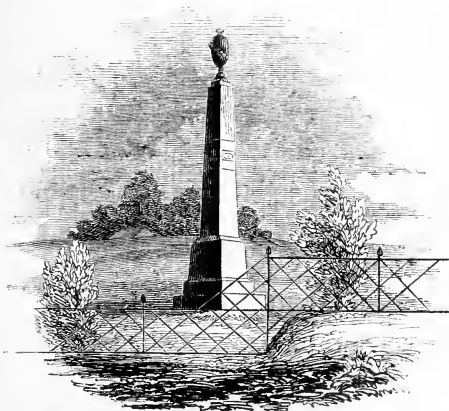
BENSON.
Bay-Grove Hill.





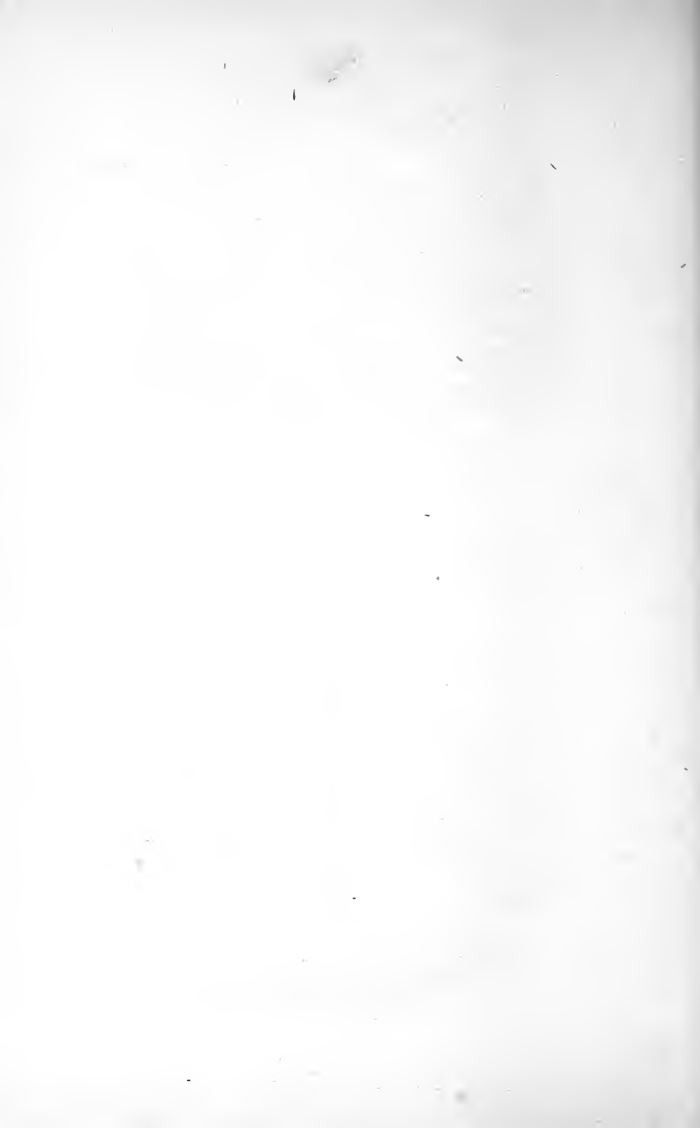
CORTELYOU.

Bay-side-Avenue—opposite Bay-Grove Hill.



BURBANK.

Bay-side Avenue—near Bay-side Dell.



C. S. BENSON,

is the name above the door. The next in order, is a modification of the Egyptian style, and is the tomb of

TAGGARD.

Before we turn into Bay-side Dell, we must look for a moment at the tall obelisk before us. The inscription tells us that this stone was erected to the memory of

WILLIAM BURBANK,

a native of Massachusetts, who perished on Fisher's Island, in the wreck of the steamer Atlantic, on the awful night of November 27, 1846. The visitor will not be sorry to learn that the head and face represented in relief upon the shaft, are said to bear little resemblance to the lamented individual, whose ashes

lie below. As to the similitude of the pictured steamer, he can judge for himself.

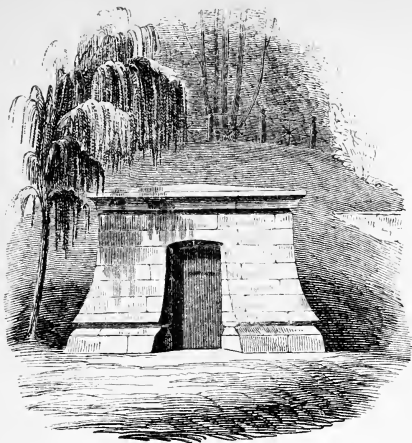
Directly opposite to Burbank's monument, is "Little Howard's" head-stone and lamb. As we proceed into the beautiful hollow, called Bay-side Dell, Leavenworth, Low, and Thomas Mook, are on our left, and upon the right is Huibertus Van Bokkelen. This is a monument of clouded marble, surmounted by a cross. A niche in front is occupied by a figure in relief, designed for the Savior. Then comes the handsome tomb of

DAVIE ;

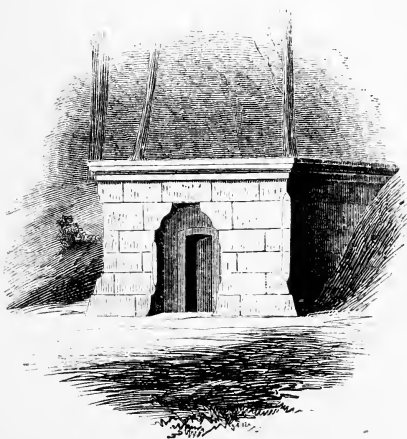
and then McBrair's. Still farther on, a large granite tomb appears, with sides inclined, and with columns, ornaments, and emblems, such as may still be seen on the banks of old Nile. Conspicuous in front, is the name of

JOHNSTON.

How graceful the outline of corners and door, in that small piece of masonry which next



TAGGARD.
Bay-Grove Hill.



DAVIE.
Bay-side Avenue—Bay-side Dell.





CAIRNS.

Bay-side Avenue—Bay-side Dell.



JOHNSTON.

Bay-side Avenue—Bay-side Dell.



meets our eye, and which forms the tomb of

CAIRNS.

The large lots in which the two last named tombs are situated, are surrounded by an iron fence, which pleases us beyond any other in the Cemetery. Its small, round palisades, are terminated by the Lotus flower, either shut or open.

Without attempting to examine any of the interesting objects which lie above and beyond this pleasant Dell, let horses and carriage now return, as they came, to the entrance of Sycamore Avenue. Meanwhile, we who can climb, will ascend the beautiful eminence of Bay-grove Hill, taking the path which opens between the tombs of McBrair and Davie. — From the top, give first a panoramic glance at the surrounding scenery, not forgetting the more distant beauties which are discovered through occasional openings in the grove. Mark next, the handsome circle which occupies the west-

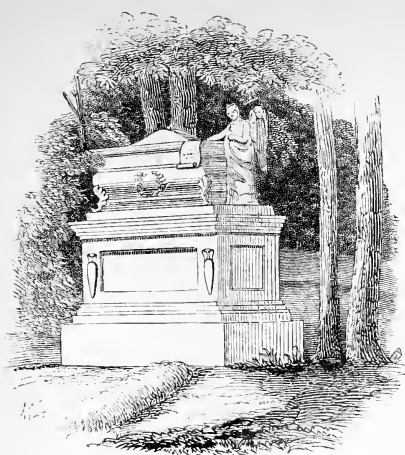
ern extremity of this bluff. It contains the tombs of Jacob, and Jacob R. Le Roy.

In one of these repose, at present, the remains of

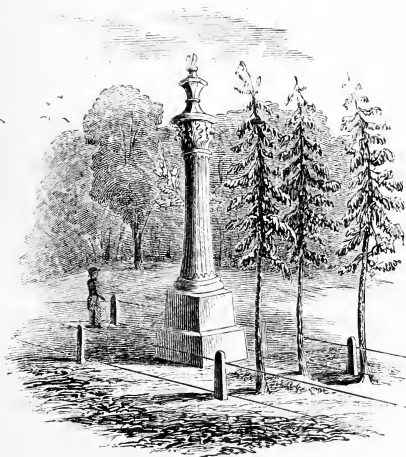
DE WITT CLINTON;

awaiting there the time, when New-York shall have provided, in some other part of these grounds, the sepulture and the memorial, which she has so long owed to her illustrious son and benefactor. See Part II., page 112.

We will proceed in an eastern direction.—The large obelisk on the left, stands over the remains of Chester Clark. Opposite, on the right, but below our feet, is the double tomb of Libby and Lovejoy. David Leavitt is the proprietor of a large circular lot which is next seen upon the left. It contains, as yet, no monument. Here the path turns southwardly, and we descend the hill, till we find ourselves opposite Finch's monument. This is made conspicuous by its sculptured angel.—Let us examine it. The base and die of



FINCH.
Chestnut Hill.



MIDMER.
Chestnut Hill.



veined marble, support a small sarcophagus, bearing the name of

FINCH.

At the eastern end of this sarcophagus, stands a small, angelic figure. The right hand holds a partly opened roll, on which are the words, "For as in Adam all die, so in Christ shall all be made alive." The work was executed by Launitz.

MIDMER.

This monument is south of Finch's. It is a fluted sand-stone column, with outline slightly concave, and is surmounted by a decorated capital and by an urn. Moving westwardly, we pass, on the left, the lot of the late Thos. J. Chew, with several memorials. Next stand the head-stones of

WARING AND BILL.

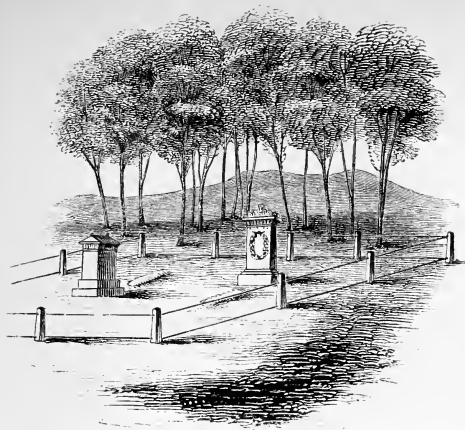
In the tier next below, we find memorials of J. C. Haining, of John Brock, of the wife and

daughter of Rev. Samuel E. Cornish, of Olivia Hughes, and of

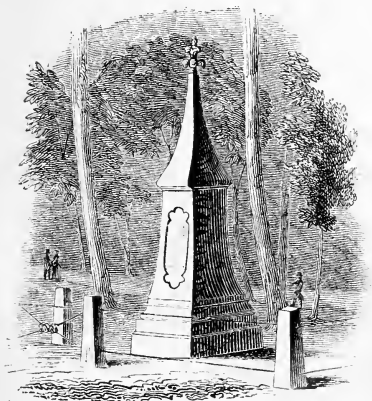
JOHN D. HALLIDAY.

Still farther down the hill is the head-stone of Mrs. Boothby, and the monument of George Moreton, an Englishman. On the southern face of this stone, a mourning sister appears in marble relief. Beneath the figure, are the words, "My Brother." Notice, also, a small obelisk over the remains of Sarah Eliza Lewis.

Let us now advance along Sycamore Avenue, or in the path by its side. The obelisk on the right, just passed, is that of George S. Lothian. The next is a memorial of Margaret Gray. A little beyond, near Blossom Path, is a small monument of Ann Eliza Depew.— Those who love tasteful and modest simplicity, will not be displeased with this neat enclosure, and this perfectly plain head-stone. Notice next two monuments on the left, at some distance from the Avenue. Their sombre color,

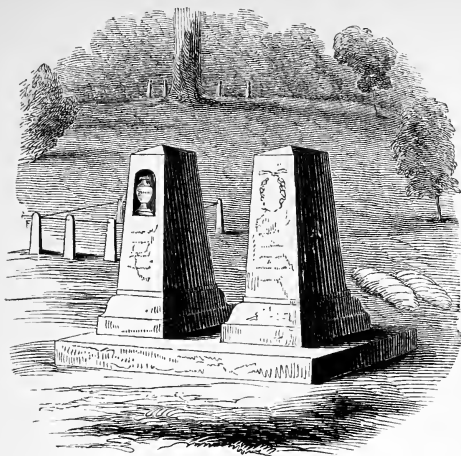


WARING. BILL.
Chestnut Hill.



HALLIDAY.
Chestnut Hill.





MITCHELL—LYON.
Chestnut Hill—near Cornus Avenue.



BRUSH.
Near Valley Mound.



and intervening obstacles, make it difficult to see them. They are approached by Berry Path, along which we will walk. The more northerly of these two monuments, is of fine red sand-stone, and is well wrought. Its main defect consists in the number of pieces — a defect which is apt to be fatal in a climate like ours, and which cannot be too sedulously avoided. It is inscribed with the name of Margaret Crosbie Currie. The stone below is a Gothic arch, with inserted panel, and bears the name of Margaret Lang McNie. Both of them were natives of Scotland. The path next conducts us to the obelisk of James Davidson, a native of Dundee, in Scotland, and to the table monument of Alexander Ruden, who came from Amsterdam, in Holland, to die in America. Then we pass the short, twin obelisks of

LYON AND MITCHELL.

Immediately above these, on the north side of the path, is one of the lamb monuments, put up for Maria Wilhelmina Kayser.

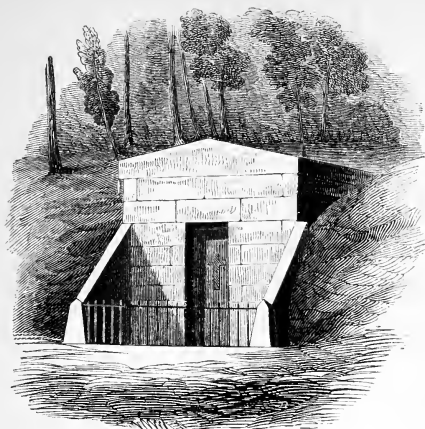
Leaving the entrance of Cornus Avenue on our left, we very soon find ourselves before the obelisk of Mary Jane Barker. In order to give a cheerful look to the enclosure, the urns upon the fence-posts have been painted white. Still following this Avenue, as with gentle curve it blends with the TOUR, we pass, successively, the tombs of C. V. B. Ostrander, and of

EDWARD ROOME.

Then comes the head-stone of Francis Eugene Beers. A dark-colored stone, between the Path and the TOUR, commemorates Eliza K. S. Cassedy. John E. Hyde: this is a granite tomb. Beyond this is the monument of

WILLIAM GOADBY.

It is a frustum of a pyramid, having a scroll-adorned capital, which sustains a vase of flowers. The work was executed in Italy.



ROOME.

Base of Chestnut Hill—near Pine Avenue,



GOADBY.

Base of Chestnut Hill—near Green-bough Avenue.



From this point, notice, at a little distance on the right, a tall marble monument. It stands on Mulberry Hill. From an eight-sided pedestal, resting upon a quadrangular base, the upper corners of which are chamfered, rises an eight-sided, truncated pyramid. There is an urn on the summit, from which proceed two dry twisted stems, on which an acorn is placed. These may be supposed to have some symbolic meaning. The lower part of the shaft is swathed with a sort of band, partly octangular, partly square. This is wrought into scrolls, and Moorish arches, with pendants.— Upon the western side, the name of James Donaldson is inscribed.

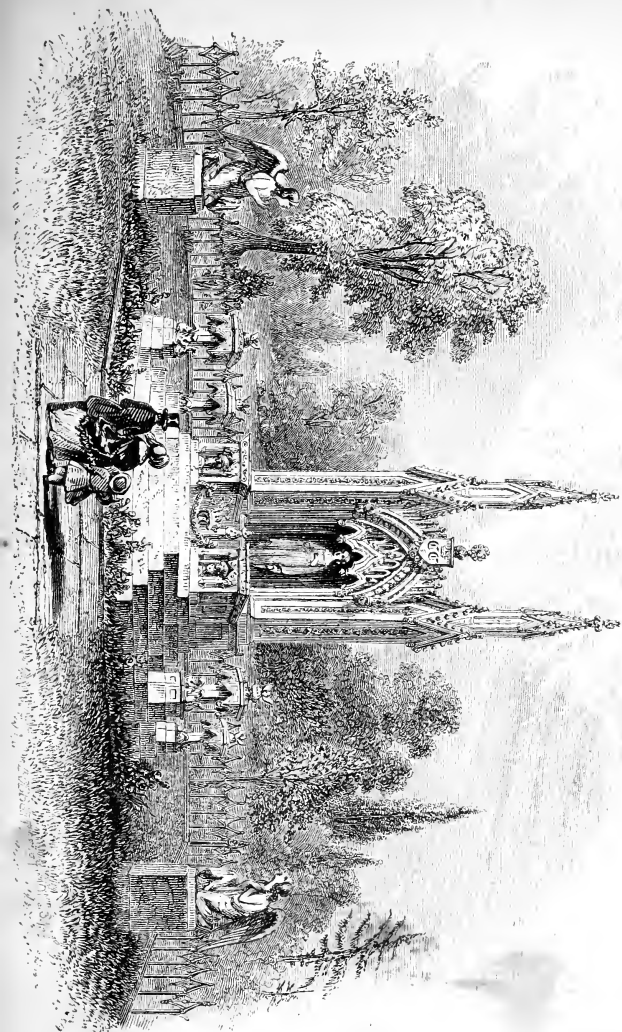
Just beyond, upon the right-hand side, stands a monument on the lot of Chester Jenings. It is a square, tapering pillar, terminating in a bold, plain concave capital, on which rests a four-winged Egyptian globe.

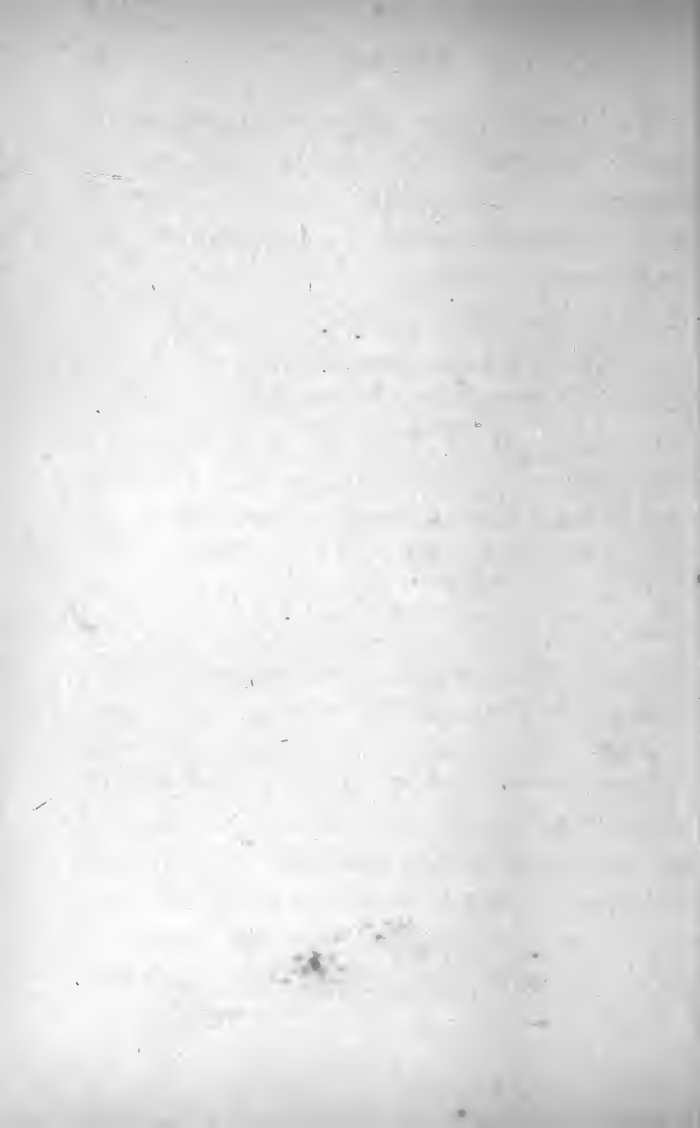
Having disposed of these objects, we are at liberty to contemplate the remarkable structure

that stands before us. None who see it need be told that it is the monument of

CHARLOTTE CANDA.

The celebrity which this elegant and elaborate mausoleum has already gained, and the wide and deep interest that has been excited by it, are not surprising. The extent and magnificence of the work, the variety and richness of its details, its significant and symbolic sculpture, its profusion of ornament—in fine, its lavish beauty, and ungrudged expense, could not fail to make it an object of strong attraction. But there was more than this. In it were seen the records of a grief too vast for utterance. It was felt to be the cheerful, though unavailing tribute of parental love, to virtues and graces of which, alas! the memory alone remains. To all hearts it has spoken of youthful loveliness, and rare accomplishments, and bright hopes, suddenly and forever extinguished.





The Gothic tablet before the gate is inscribed on both sides. Its emblems explain themselves. The poetic epitaph is divided, and may be considered as beginning on the north front.

So vanishes that meteor fair,
 The morning cloud, in empty air:
 So flits on vapory wing away,
 The diamond dew-drop from the spray:
 So fades — so falls — the opening rose,
 Snapped, timelessly, before it blows:
 So sinks from sight Eve's golden star,
 Lost in the watery depths afar.
 Yet still does the fair planet burn;
 Not hopeless is our Charlotte's urn:
 In God's own morn her orb will rise
 Once more — a star of Paradise.

There is so much of minuteness, of variety, and of meaning, in the multitudinous detail of the monument, that it needs for its elucidation and ready comprehension, an exact and particular description. The following sketch of Miss Canda, and explanation of the monument,

are taken from the Biographical Notices, which form the second part of this work.

“Manibus date lilia plenis;
Purpureos spargam flores, animam que
His saltem accumulem donis.”

The painful circumstances of Miss Canda's decease were well-known at the time, and excited universal sympathy. The sad event occurred on the evening of February 3d, 1845, being her seventeenth birth-day. As she was returning, with her father, from the festive enjoyments of a small party of friends, they stopped upon the way to leave a young companion. Mr. Canda attended the lady into the house, while his daughter remained in the carriage. During this brief absence, the driver, who was standing on the side-walk, dropped his reins for a moment, and the horses suddenly started off. As the carriage turned into Broadway, Miss Canda fell through the open door, so that the back of her head struck the pavement. She was taken up insensible, conveyed to a hotel near, and soon expired.

Such an event, under any circumstances, is deeply appalling. How especially so, when one of rare accomplishments and worth, is cut off in the freshness of her opening bloom. Such a one, by the according testimony of all who knew her, was Charlotte Canda.— Her quick, retentive, and discriminating mind was already highly cultivated. Her conversation and writings evinced an amount of knowledge, and a maturity of thought and judgment, which seemed far beyond her years. Language, the choicest and most copious, came to her as by intuition. She wrote and spoke with great accuracy, and with almost equal facility, the English, French, Spanish, Italian, and German — and she had so far acquired the Danish, as to have read with ease and pleasure the works of Oelenschlœger. To a skill in music, both instrumental and vocal, which many a professed artiste might have envied, she added that charm of modest simplicity, which artistes rarely exhibit. Nor was

her talent less conspicuous in drawing, as the productions of her pencil amply prove.

But beyond and above all these bright endowments and rich acquisitions, it is the sweetness of her disposition, the goodness of her heart, which those who knew her, love best to recall. These heightened the beauty of her expressive features; these threw around her manners an indescribable charm; these made her the loved companion of youth and the delight of age; these taught her that gentle courtesy towards all, which springs from a source far deeper than the mere polish of conventional life — and these prompted her to many an act of benevolence, known only to herself and the favored recipient. With kindness, so unselfish and considerate, a heart so affectionate, were united the conscientious discharge of every moral and religious duty. Can we wonder at the sensation produced by her untimely death, or at the deep and enduring grief which it occasioned?

In the port-folio which contains most of

her drawings, there are two which possess a touching interest. They are the last she executed. The first is an attempt to depict Cromwell in the act of looking into the coffin of King Charles. She has given the form of the usurper, but seems to have recoiled from the task of sketching the coffin; for below, at the foot of the paper, may be seen in faint pencil, these words, "*Je n'ai pu faire le cercueil — il me glace d'effroi.*"*

A few days afterwards, on the last day but one of her life, she resumed the task on another sheet. Here the whole is given. The illustrious general is seen holding up the coffin-lid, and gazing upon the face of the decapitated king. At the foot of this sheet, in letters so faint that they were not discovered by her parents till sometime after her death, may still be read the words, "*O mort ! il faut apprendre t'envisager.*"† Alas ! how quickly was she called to do it !

* I could not draw the coffin—it makes me shudder to think of it.

† Death ! I must learn to look thee in the face !

Miss Canda's instructor in the Italian language was Signor Felix Foresti. Mr. F. is well and honorably known as having been once a civilian of distinction in Milan, and as having been a fellow-sufferer with Pellico in the Spielberg dungeons. Exiled, but not dishonored, he has spent many years among us, enjoying the unqualified esteem of all who knew him. Recently, he has been appointed Consul in New-York for the Roman Republic, that young, perhaps short-lived state, whose glorious achievements seem to show that the people of Rome are, after all, not unworthy descendants of the wonderful race who established a commonwealth on the banks of the Tiber twenty-five centuries ago.* The death of his favorite and accomplished pupil was deeply felt by Mr. Foresti. The following is a paraphrastic version of a short poem, in which he gave utterance to his emotions:—

* Written before the capture of Rome by the French.

TO CHARLOTTE.

Since thou'rt a spirit, deathless now,
 Since clothed no more in painful clay,
 Thou liftest high mid purer day,
 Thy sweet and radiant brow :
 (Youth, beauty, goodness, how ye pass away !)
 Since to some fairer world than ours,
 Thou'st found the way,—Oh, teach us how.
 To that bright star, whose gentle ray
 Comes down to cheer our humble bowers ;
 To that blest orb, where zephyrs bland,
 Forever fan the spirit-land
 Fain would this soul-felt tribute soar,
 From one who can forget thee never ;
 Who lingering yet on earth's sad shore,
 Will wear thee in his heart forever.

The idea of this monument, in its general outline and essential features, was conceived and sketched by Miss Canda herself. It was meant as a tribute to a beloved aunt, whose death occurred a few months before her own, and who now sleeps at her side. To carry out her own happy thought—to enrich it with all its variety and elegance of detail—to place around her, in death, the roses, the flowers,

the birds, which she loved, and the wreaths, which, in life, so often adorned her ; more than all, to blend with this story of deepest grief, the emblems of that Christian faith and hope which their daughter cherished, and which are now their own best solace, has long been the painful pleasure of her mourning parents. The entire work has been executed from drawings made by Mr. Canda.

Those who have read what precedes, will, we think, readily accompany us in a somewhat minute examination of this unique work — this elegy in stone.

The monument occupies a well-selected spot, between three hills, where Green-bough Avenue intersects with The Tour. It is erected immediately over the remains of Miss Canda, upon an oblong, octagonal platform, the ascent to which is by six rows of steps, that entirely surround it. The main portion of the structure is at the extremity of the granite platform, and rests upon a base of the same material. Of the two niches, the outer and

larger one is formed with panels, which contain symbolic ornaments, fleurs-de-lys, and escutcheons, bearing the cypher "C.C." The other is formed by two pilasters—their bases and capitals being adorned with roses, lilies, and acanthus leaves. The same ornaments, differently grouped, decorate the lower part of the arch, which, with the pilasters, forms a sort of frame for the statue. This figure, which is about the size of life, is a tolerable likeness of Miss Canda. It is meant to represent her at the moment, when, sinking under her own weight, she is about to expire.—Clouds surround her, as if waiting to receive her. Over her head, and above the clouds, is seen a radiant star, the symbol of immortality.

To produce a more subdued light, and avoid too great exposure of the figure, the external arch resting on the columns has been filled with two rows of small arches, which, as well as their pendentives, are adorned with roses and ivy leaves. Under the moulding of the arch, are vines twined with the leaves and

flowers of the lily, with jessamines and roses. These spring from the large pendentives, and meet the wreath of flowers, which hangs on each side of the escutcheon at the apex of the arch. This escutcheon forms the base of a cross, from the centre of which drops a rose-bud, surrounded by rays and stars. The field of the shield bears the cypher "C.C." formed of seventeen rose-buds, and surmounted by a crown of stars. The centre piece is terminated by small Gothic pillars, by lilies, and by palm and acanthus leaves, preserving, in connexion with the cross, a pyramidal outline. This ornamental superstructure is continued around the monument, and harmonizes happily with the general design.

On each side of the exterior niche, rise two buttresses to the height of seventeen feet above the granite stylobate. They are placed diagonally, and form the principal supporters of the monument. From these extend the lateral façades of the structure. The sixteen gablets are covered with reflexed leaves, half conceal-

ing a rose under each of their extremities. — Their finials are composed of bunches of flowers, each bunch consisting of seventeen roses, with a superincumbent lily. Roses adorn the angles of the pinnacles, each of which is terminated by a capital, formed of palm leaves, lilies, and roses, and surmounted by an urn-shaped vase. Upon this vase is placed the cypher, surrounded by roses and a garland of cypress. Just above each capital, at the foot of the vase, lies a crown of roses. In the upper panels of these two buttresses are sculptured in high relief, lilies, with their buds and leaves. In the lower panels may be seen an ivy vine, rising from a bed of leaves. Intertwined with this are seventeen rose-buds, which, with their stems, encircle as many stars.

In front of the statue, and immediately above the vault, is a space surrounded by a balustrade, forming a sort of *parvis*, or porch, to the monument. In the middle of this space is placed a monumental slab; an urn, partly covered with crape and cypress, stands at its

head. At the base of this urn are seen books, instruments of music and of painting, and a crown of roses. At the foot of the slab, and directly in front, is a garland of roses, with crowns at each extremity, and a third one in the centre, surmounting the cypher.

On the outside of the balustrade, are six small Gothic niches, with pilasters at their extremities. Each of them contains an urn-shaped vase, similar to those which terminate the pinnacles of the buttresses. Small birds perch upon the summits of the pilasters, and on the rose and jessamine branches which adorn the frieze of the balustrade.* In the middle of each of the two large lateral panels is seen, resting upon rising clouds, a winged escutcheon, containing the cypher crowned with garlands of roses and ivy. The rest of the panel is filled with fleurs-de-lys, as emblematic

* These are good imitations of the small parrots, which were, as those who knew her will remember, her almost constant companions.

of her French descent. Above the clouds is seen a butterfly, with extended wings—emblem of the departing soul in its upward flight.—The inner side of the balustrade is also divided into panels, which are filled with flowers. In the middle compartment the cypher again appears, surrounded by a chaplet of roses. On the top of the balustrade, in front, censers are placed.

At the base of the platform, on each side, in continuation, as it were, of the granite posts that guard the back of the monument, stand two tripods of Gothic form. They are adorned with ivy, with lilies, and with garlands. Under each pendentive there is a bunch of roses.—Flowers are strewn upon their summits, and the two tripods farthest in front, support baskets of the same ever-welcome and beautiful offerings. Upon each of the other two may be seen, above the rose-garlands resting on them, four *acerræ*, or censers.

Twenty marble vases, each marked with the cypher C., stand around the balustrade, and

serve to break the line between it and the platform.

Upon either side of the platform, and at some distance from it, are two blocks of granite, each supporting a figure in the attitude of prayer; we may suppose them guardian angels, with wings half-spread, waiting to convey the liberated soul to the abodes of the blessed.

The railing which surrounds the mausoleum, is in keeping with the rest of the structure, being ornamented with roses, lilies, and vases of flowers.

The statue in the niche, is from the chisel of Launitz. The figures of the angels were executed in Italy. The rest of the work, with all its minute and beautiful detail, has been wrought under the direction of Messrs. Fisher and Bird.

Let us now proceed northwardly by Path or by the Tour, as it winds along the base and up the side of Chestnut Hill. Having gained the summit of this eminence, we will make the circuit of its crown, keeping the centre on our left. First, upon our left, we remark the small headstone of John Johnston, and then upon the same side, the red sand-stone monument of Duncan McEwing. This is a short, but handsome columnar structure, with curved, projecting tablets for epitaphs. Next, on the left, we notice the enclosure of John Nitchie and Zechariah Lewis; the former, long and well known as Treasurer of the American Bible Society; and the latter, intimately associated with most of the benevolent operations of his time. An obelisk of the usual form, bears the name of Lewis. That of Nitchie, is a three-sided, acicular pyramid, with truncated summit. Infant children of Rev. William B. Lewis sleep in one corner of the lot, their bed being denoted by a small obelisk.

Opposite to these, upon the right, is seen the monument of George Hurlbut, late of Brooklyn; an excellent man, who was suddenly called from the activities of business and of benevolence, to the rewards and joys of a higher sphere. The resting place of an infant child is denoted by a low, marble lectern, which supports an open Bible. Upon one page is the name "Sophie;" on the other, the words, "Of such is the Kingdom of Heaven."

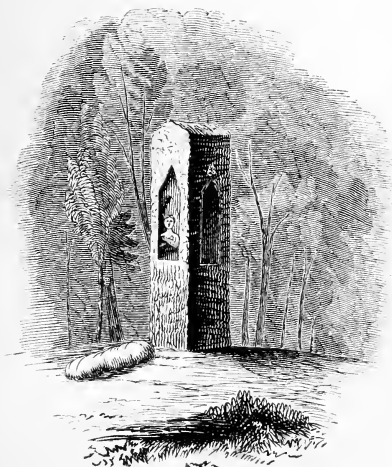
RICHARDSON.

Mark now the singular effect produced by that dark, rough pillar, which you can just see through the shrubbery, amid which it rises. From its rude simplicity, one might almost take it for the solitary relic of some Druidical circle, had Druids ever ruled in our primeval forests. A sunken panel on the western side contains a bust in relievo. The coarse and striated structure of the stone, gives to this well cut face a peculiar aspect, not out of keeping with the antique-looking mass.



HODGKINS.

The Tour—Chestnut Hill



RICHARDSON.

The Tour—Chestnut Hill.



Standing by this stone, surrounded by flowering Dogwoods, and beneath the shade of these lofty chestnuts, we get another, but pleasing view of the Canda monument.

H O D G K I N S .

We resume our course, and pass, on the left, the monument of Emma Hodgkins, and then that of Anna Osborn. Here the TOUR crosses its own track, and proceeds southwardly. We pass beneath an ancient and spreading chestnut, and see before us, on the left, the small obelisk of James Lilly, and the larger one of Julia Porter. Soon, upon the right, where Highland Avenue intersects the TOUR, may be seen the monument of

S U L L I V A N .

From the top of the sarcophagus proceeds a cross. This emblem, for some reason, unknown to us, is placed obliquely. Passing by the en-

trance of Highland Avenue, the first monument on the right was erected by

J. T. FISHER AND C. G. BIRD.

Upon the cap of a plain die, are some hieroglyphic emblems. The opposite sides of a massive urn are occupied by female figures.— These statuettes are nearly alike — both are sitting, and each holds a lachrymatory. The execution is good.

Close by this, an eight-sided marble pyramid, encircled by a fillet near the top, is “Dedicated by Joseph B. Closé, to his wife, Eliza S. Kelso.” The names of A. E. Bushnell, and of Abigail M. Huntoon, may be read on two small head-stones. Just in the rear of these, a slender obelisk preserves the name of Susan W. Wallace. Near this, a short marble monument stands unenclosed, in a plot belonging to the New-York University. It is a tribute paid by the Rector, masters and pupils of the Grammar School connected with



SULLIVAN.

The Tour—near Battle Hill.



FISHER. BIRD.

The Tour—Battle Hill



that institution, — and also by other friends, to John Leckie, a native of Peebles, in Scotland, and the first classical head-master of said school. The epitaph commemorates his scholarship and his virtues.

The next lot, with its emblematic fence and neat monument, is the final harbor of

JAMES T. LEONARD,

Late a captain in the United States Navy. — Read the epitaph. Nor is Leonard the only one, who, after having been honorably engaged in the public service of his country, has, at length, found a peaceful resting-place on this beautiful and commanding spot.

THE VOLUNTEER OFFICERS.

Mark where, a little south of the Tour, seven graves appear, disposed in the form of a cross. They contain the mortal remains of Colonel Charles Baxter; of Captains Barclay and Pearson; of Lieutenants Chandler, Galla-

gher, Kleine, and Forbes. With the exception of Lieutenant Forbes, these all died in Mexico, and while engaged in the volunteer service of the United States. Mr. Forbes went out to recover and to bring home the bodies. In the execution of this melancholy errand, he had reached New-Orleans, upon his return, when fever seized and carried him off.

On the 12th of July, 1848, the bodies of these brave men, (Kleine's excepted,) were conveyed through the principal streets of New-York, accompanied by an immense procession, and with all the affecting and solemn pomp, which military usages impart to such occasions. The coffins being, at length, placed in front of the City Hall, the vast assemblage was addressed by John Van Buren, Esq. For the gratification of many, who will hereafter pause upon this interesting spot, we give an extract from his address in Part II., page 72. On the following day, these remains, with the exception of Pearson's, were interred with

solemn ceremonial, in the spot where they now lie.

On the 14th of July, the body of Pearson, who had been an inhabitant of Brooklyn, was attended to Green-wood by the civil authorities of the city, and by a large military escort. Previously to the closing scene, a vast assembly — among whom, as mourners, were seen the relatives of the deceased, and the company which he had once commanded — being collected in and around Bay-side Dell, listened to a funeral oration by Rev. Francis Vinton. A part of his sketch may be found in Part II., page 78.

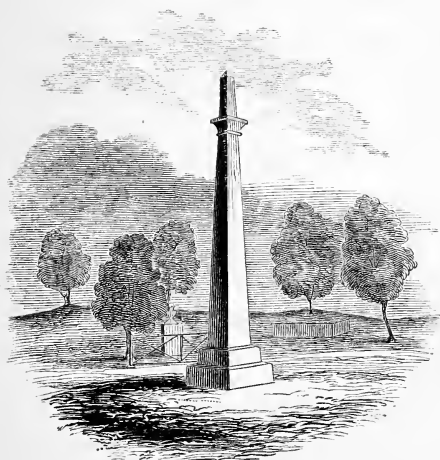
The seventh grave in this cruciform cluster, contains the remains of Lieutenant Kleine. Mr. K., a former resident of Brooklyn, L. I., served during the war with Mexico, as Lieutenant of the Louisiana Rangers. He was in the rear-guard of General Lane's detachment, and when within six miles of the National Bridge, received an instantly fatal shot from a guerilla soldier, who lay concealed in the adjoining

chaparral. His sorrowing comrades and men dismounted, and bore him affectionately in their arms to the neighborhood of the "Bridge," and there interred him beneath an ancient tree.— Six months afterwards the body was brought home. Services having been held in St. John's Church, accompanied by a discourse from the Rev. Dr. Johnson, a long civic and martial procession followed the body to the grave. It was near the sunset of a lovely day in early autumn, when the cavalcade entered Greenwood. The slow, heavy tread of the horse—the long array of infantry, with arms reversed—the hearse, with its plumes and drapery of woe—and the steed, which bore the dead soldier's boots and arms, combined to form a scene of mournful and picturesque beauty, as the train wound along the curving Avenues. Especially moving was that dirge-like music, which now burst in full swell upon the ear—and now, as some hill or thicket intervened,

"In melancholy murmurs died."

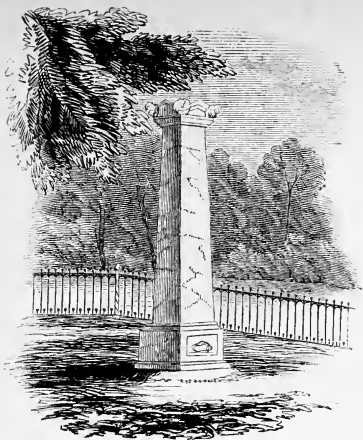


LEONARD.
The Tour—Battle Hill.

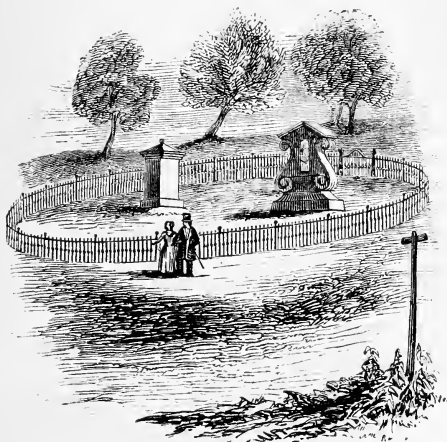


FORRY.
Battle Hill—near Highland Avenue.





STURTEVANT.
The Tour—Battle Hill.



COWDREY.
The Tour—Battle Hill.



Soon, however, the pageant re-appeared and spread itself on the declivity of Battle Hill. The last sad offices were rendered, and the scene was over.

Immediately south-west of the "Volunteer Officers," a lot yet unenclosed, is devoted to the repose of Thaddeus B. Wakeman.

For a short account of Mr. Wakeman's character and useful life, the reader is referred to Part II., page 97.

There is, also, near, a circular enclosure. Its marble monument bears the name of Ruliff V. B. Bennet, a son of another of the original proprietors of these grounds.

A. L. F. COWDREY.

This monument stands near us, at the angle formed by the Tour and Bay-side Avenue. The emblems, it will at once be perceived, denote the occupation of the fireman—so useful, yet so perilous. Young Cowdrey perished by the great explosion in Broad-street, New-York, in the memorable fire of July 19, 1845.

Two obelisks may next be noticed on the right of the TOUR. One is inscribed with the name of Emily Van Wagenen, the other with that of J. Hoppock.

Immediately in the rear of these, upon ground not enclosed, stands an obelisk. A Latin epitaph informs us that it was reared by the friends of

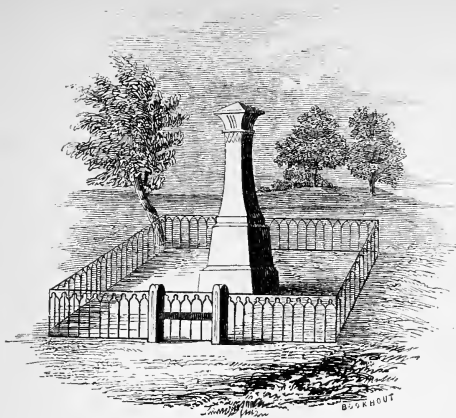
SAMUEL FORRY,

a physician of learning and of skill, who died in New-York, on the 2nd of November, 1844, in the thirty-third year of his age.

Dr. Forry's ability and celebrity in his profession, and especially as a medical writer, demand a more extended notice of the man.— It will be found in Part II., page 109.

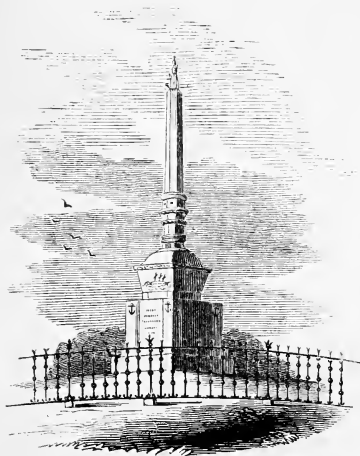
JOHN STURTEVANT.

A dog is given, in relief, upon the base of this monument, and there are some sculptured emblems above.



GILLESPIE.

Green bank Path—Battle Hill.



FREEBORN. (The Pilot.)

Battle Hill.



SAMUEL J. GILLESPIE.

This is a brown-stone monument, standing south of the Tour. Green-bank Path passes in front of it—and a sight of the dog at its base, who seems to be awaiting there, his master's return, will pay for the trouble of a walk to the spot. The sculpture is by Launitz.

On ground near Gillespie's enclosure, lie the remains of Alden Spooner, a name well-known in connection with the Long Island Star, of which he was the founder, and for many years the editor. See Part II., page 100.

Let now those who ride, follow the windings of Highland Avenue. The neat cottage upon its left, was built for Mr. Birrell, the superintendent of that large force of useful men, who perform the multifarious labors required in a Cemetery so extensive. To his accurate eye, good taste, and industry, these grounds, avenues, and paths, are largely indebted for their neatness and beauty.

While the carriage, by a circuitous route, places itself in front of the

PILOT'S MONUMENT,

we reach that object more directly. This structure, as the epitaph informs us, was reared by the New-York Pilots, to the memory of a brave and generous comrade, Thomas Freeborn. Mr. Freeborn perished on the 14th of February, 1846, by the wreck of the *John Minturn*, which he had undertaken to conduct into port. She was driven by a gale on the Jersey shore. Though the ship was within sight and hail of a sympathising multitude, so violent were the storm and surf, that no effectual relief could be rendered. Chilled to death by the wet and cold, nearly all on board perished before the vessel went to pieces. There were female passengers on board, who, in this hour of mortal extremity, clung, with vain hope, round the hardy Pilot—now, alas! almost as powerless as themselves. With generous kindness, he took off a part of his own

garments to shelter them. But the winter storm, the sleet, and freezing spray, proved too strong even for the staunch sailor, inured from boyhood to every hardship.

Standing as it does, upon one of the highest points in the Cemetery, this monument is a very conspicuous object, and for a considerable distance, is in full view of vessels, as they move up and down the bay.

The monument may be considered as resulting from a combination of ideas, most of which are naval. From a massive base, rises a square sarcophagus. Upon this rests a ship's capstan, but the cable, which is coiled about it, is severed. The pillar which rises from the capstan, may be regarded as a mutilated mast. On the summit stands Hope, still retaining her anchor, and pointing Heavenward. This statue is well executed, but is placed too high to be seen to good advantage. On the front of the sarcophagus, a sea-storm and shipwreck are represented in relief.

This tempest once blew soft and fair, —
This storm-gust seemed bright, pictured air, —
These torrents rushing from the sky,
Were dews below, or clouds on high.

The fires, in boreal flames that played,
So softly o'er last evening's shade, —
Now fierce athwart the darkness glare,
Riving, with forked bolts, the air.

These angry waves, that swell and roar,
Late broke in ripples on the shore, —
Or where yon sea-dogs rend their prey,
Calm as a sleeping infant lay.

Swift and secure the sea-boy glides —
But ah! what peril near him hides;
Beneath him, or above him cast,
The sunken rock, or furious blast.

Christian! thy Pilot walks the wave, —
Full wise to guide — full strong to save:
His faintest word shall still the roar
Of winds, and bear thee safe to shore.

As we return from this spot to the Tour,
we leave on our left John Kinlock's table
monument, and John Selby's vault.

We are now about to leave this hill, so commanding in its prospects, so beautiful in itself, so garnished with tributes of affection and of art, so ennobled already by heroic dust.— We have stood by the graves of the scholar and the author; we have seen the tomb of the brave and generous, who, attempting to save others from a dreadful death by water or fire, fell victims themselves. We have looked on the resting-place of those, who served their country on the sea, or fell for her in the foremost ranks of war. And we have paused by the tomb of the beneficent statesman, whose exalted privilege it was,

“To scatter plenty o’er a smiling land,
And read his history in a nation’s eyes.”

Nor is this ground without other associations of kindred character, though of earlier origin. Its name implies the belief that this spot, now the bed of heroism, was once its battle-ground. In the valley which extends from the point where we stand, north-westwardly to the Bay,

the British forces under General Grant, and those of the Americans, commanded by Lord Stirling, first came in conflict, on the 26th of August, 1776. The whole engagement, supposing the ground, at that time, equally cleared of trees, must have been distinctly visible from this position.

The tradition which assigns to this very spot a part in the transactions of that day, was formerly current among the old residents of the neighborhood, and there seems no good reason to question its accuracy. A small body of riflemen, we are told, had been stationed in, or among the trees, which then crowned the height. When the right wing of the enemy, unconscious of their presence, had approached sufficiently near, these unerring marksmen commenced their fire, and each fatal ball brought down an officer. Unfortunately for the riflemen, the hill was surrounded before they could escape, and they were all shot down.— Here, too, in all probability, they were afterwards interred; and thus enriched by the



CORWIN.
Highland Avenue—Battle Hill



MEAD'S.
Opposite Sunny Del



blood of patriots — thus mingling with their dust — we may safely suppose that this mount of burial received its first consecration.

It is not a little to be regretted, that in consequence, probably, of the toryism or the indifference then so generally prevalent in this part of Long Island, no effort was made while yet it might have been done, to mark and fix the localities of the battle of Brooklyn. So far as relates to the operations of the right wing of the American outposts, all, it is believed, that can now be gathered, may be found in the article on Battle Hill, in "Green-wood Illustrated."

Let us resume our observations. The Tour next leads us in a southeastern direction. And here, first upon our right, is a tomb-stone on the lot of

JOHN H. CORWIN.

This is a large marble monument terminated by a large-sized urn. At each corner of the rectangle stands a handsome poplar,—and still

indeed must be the summer air, when those silver-lined leaves are not in motion.

SWAN.

The monument on the opposite corner is somewhat peculiar. A curved and tapering die supports two fluted tapering columns. These columns, upon each of which is an urn, are, as it were, linked and bound together by a marble cord of leaves and flowers. The epitaph informs us that this symbolic monument is the memorial of two brothers, George and Albert Swan. Their home was in Ohio.—George was on his way to the University in Cambridge, Mass., and was lost in the Lexington, on that fatal night which brought desolation to so many hearts. Albert, while on his way to the same Institution, was taken sick in New-York, and there died.

The next is a columnar monument of

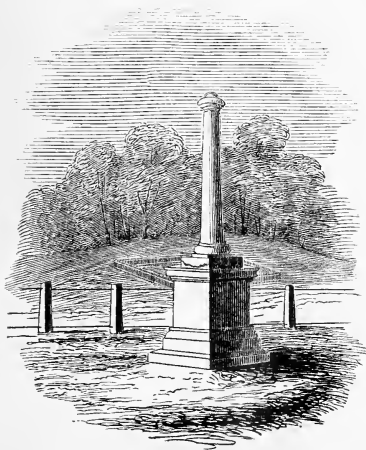
ISAAC PACKARD,

a highly respectable merchant. At some dis-



SWAN.

Battle Hill—near Highland Avenue



PACKARD.

Battle Hill—near Highland Avenue.





MEAD.

Meadow Hill—near Meadow Avenue



KIMBALL.

Meadow Avenue—near Holly Hill.



tance on the left, may next be seen the massive and well-constructed tomb of

S. M. AND BENJAMIN MEAD.

Passing by the entrance of Green-bough Avenue, we will turn to the right into Meadow Avenue. Yet, before doing this, one or two objects demand our attention. Mark, for instance, that handsome tomb façade, with curved abutting walls. It belongs to

RALPH MEAD.

The high, terraced mound, which rises near, surrounded by a chain fence, but as yet without a monument, is the enclosure of Messrs. Packer and Prentice.

First on the left of Meadow Avenue, comes the monument of John Rogers; then the headstone of Andrew Oakes. Wm. A. Mercein's stands a little back. Still farther in the rear, is a large circular lot. The monument of

MOSES KIMBALL

is on the north-western side of Holly Hill.—Mr. Kimball, who was a native of Bradford, Mass., and a worthy citizen of Brooklyn, was also one of the lost in the wrecked Atlantic, November 27, 1846.

The crown of Holly Hill is enclosed in one large lot, with tall iron posts, connected by chains. It is the ground of A. A. Low. The monument of

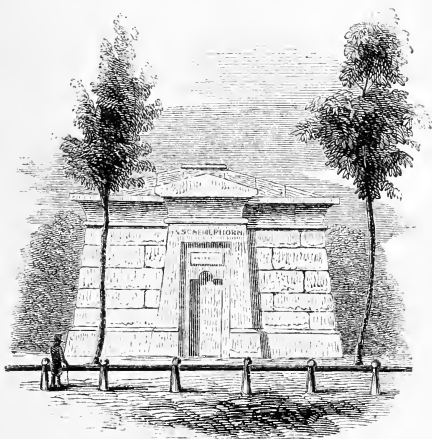
THADDEUS PHELPS

is on Mulberry Hill, at a short distance to the right.—But what is that which rises before us, so solemn and so stern? A sepulchre above ground—a granite mansion for the dead! The style of this spacious building is, unequivocally, Thebaic. An iron fence, consisting of a single cylindrical rail, studded with spikes, surrounds the large enclosure, and is in keeping with the structure. The proprietors of this



PHELPS.

Mulberry Hill, near Pine Avenue



SCHERMERHORN.

Buttonwood Hill, between Pine and Sycamore
Avenues.



costly edifice intend, as we are informed, to cover it, in time, with a shroud of verdure. It will be a great improvement. Graven on the stone, are the names of

PETER AND P. A. SCHERMERHORN.

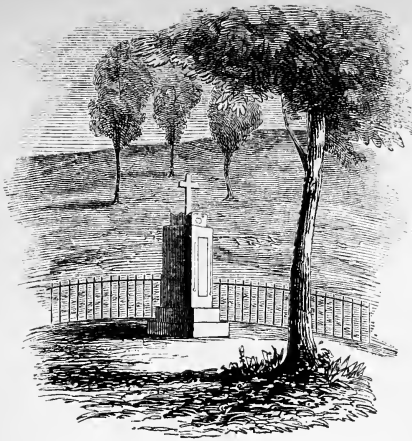
Here is Leafy Path. Let us enjoy the winding and shady way. Bid the driver proceed into Pine Avenue, and from that, take the first left into Central Avenue. Memorials of Deborah W. McCluney, and of Rosa Lee, are passed upon the right; and then we turn to the left and penetrate the calm shades of Twilight Dell. There is a small, marble monument, surmounted by a cross, at some distance from us on the right. It stands on Central Avenue, and bears the name of

STEVENSON.

At the upper side of this dell, two or three monuments have been set up. First on the left, we pass one of brown stone, with inserted

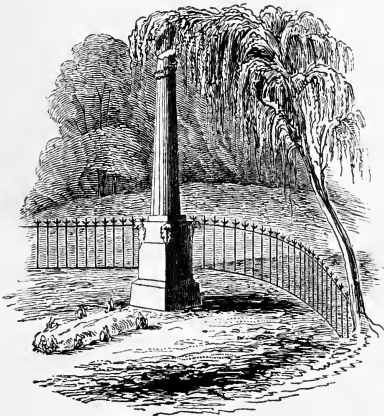
tablet of marble, which tells us that Mary H. Kirkwood, a native of Governor's Island, died at Barrancas, in Florida. In the adjoining enclosure, a soldier and an artist repose, side by side. The hexagonal, brown-stone monument, with raised, castellated sculpture, stands over the remains of Alexander J. Swift, an officer in the United States Corps of Engineers. At the time of his death, which occurred in New-Orleans, April, 1847, Captain Swift was in command of the U. S. Corps of Sappers and Miners. The adjoining head-stone commemorates one, who was valued for his abilities as an artist, and for qualities, still more estimable in the man. "To Cornelius Ver Bryck, who departed this life, A. D. 1844, aged 31 years." "For so he giveth his beloved sleep."

The path leads to Central Avenue. That fine elevation just south of this point, is called Pine Hill, and belongs to the Messrs. Howland. The sienitic obelisk before us, bears the name of Tunis Johnson. Upon our left,



STEVENSON.

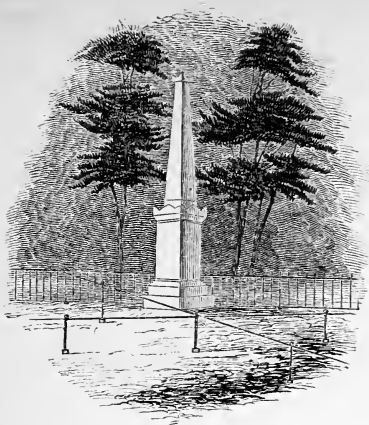
Central Avenue opposite Pine Hill.



VYSE.

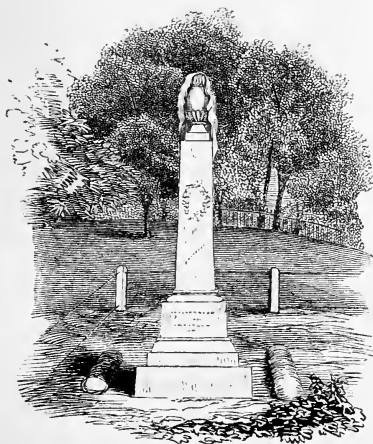
Central Avenue, near Dell Avenue.





SUTPHEN.

Central Avenue—near Dell Avenue.



HEBARD.

Dell Avenue—near Central Avenue.



as we move on, we perceive a circular enclosure, with several monuments, which pertain to families of English birth. It contains a brown-stone monument for Mary Taylor—a marble pillar, fluted and broken off, inscribed to

WILLIAM VYSE;

and two horizontal tablets, for Caroline Wallace and William Bottomley. The granite obelisk of Gould Thorp stands next upon the right. A small slab in the lot of A. Hegeman has the simple inscription, "God took it."

JOHN SUTPHEN'S

and W. Hunter's obelisks, and the monument, with draped urn, of

HEBARD AND EMANUEL,

pass successively in review. The entrance to Dell Avenue on our right is passed by. There is a table monument of Patrick Crummey, and then comes that of

MARY T. TURNURE

Here Oak-wood Avenue opens on our right, and we turn into it. Observe this cross of polished sienite, resting on a pedestal of the same, beneath which, is a granite base. The letters I. H. S. appear upon the cross. On the pedestal are the words, "We sleep in peace, and wait the morn to rise."

BOARDMAN.

Another tomb above ground. This is a small and neat granite edifice, in Grecian style. Just beyond the tomb of Boardman, is seen the monument of John C. Poole, who was lost when the steamer Erie, on the lake of that name, was destroyed by fire, August 9, 1841.

Turn now to the left into Larch Avenue.— Passing by the entrance of Birch Avenue, you will notice a little way off, on the left, the monument of the

MIDDAGH FAMILY.

The Middaghs, whose guttural name bespeaks their origin, were among the early inhabitants



TURNURE.

Central Avenue, near Oak-Wood Avenue



BOARDMAN.

Larch Avenue, corner of Oak-Wood Avenue



of Brooklyn. The stone before us begins its record with the name of Aërt, born A. D. 1707. The lot of Don-Alonzo Booth lies between that of the Middaghs and the Avenue. It contains a handsome monument of brown stone.

Here, let none fail to take a few steps up Evergreen Path, and look carefully at the small monument to which it leads. The die and pediment of gray, clouded marble, rest upon a granite base. The roof is surmounted by decorated scrolls, and the head of a winged cherub looks down from each of the four upper corners. On its front, there is an inserted tablet of white marble, with sculpture in relief. The good angel has received its charge, and is winging its way to the upper air. The countenance of the liberated spirit, thus welcomed and guided to its abode of bliss, expresses a sweet and holy trust. But this exquisite little picture needs no explaining. It is but just to add, that the finish and delicacy with which the work is executed, are worthy

the design. It is from the studio of Henry K. Brown. This monument was erected by

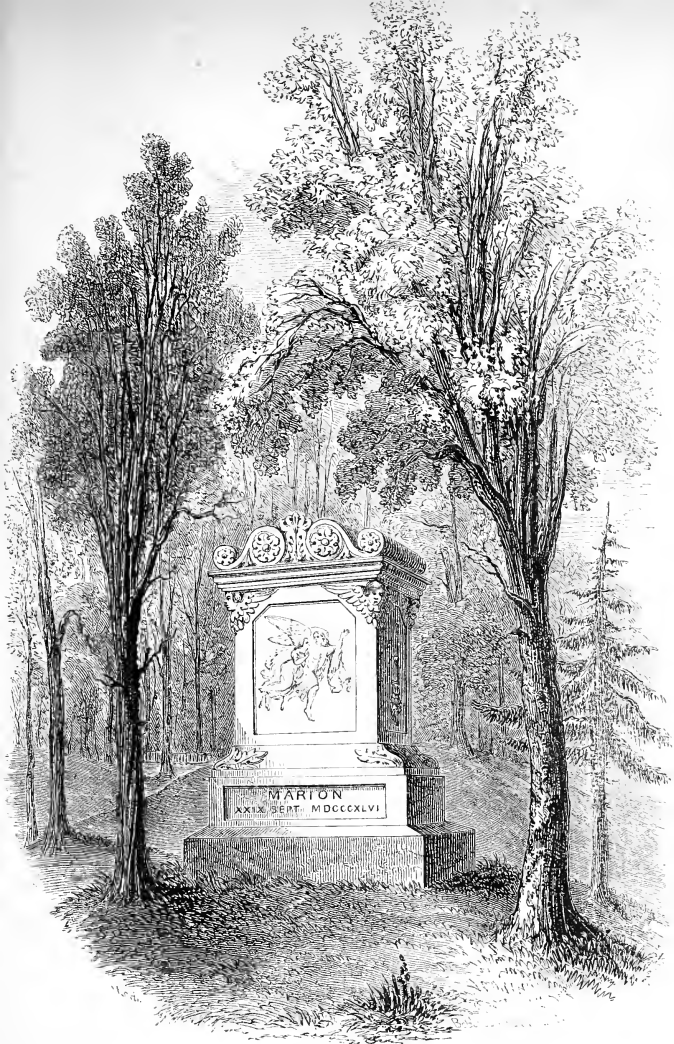
A. M. COZZENS.

Its story, depicted in marble above, is thus briefly told below. "Marion, xxix Sept. M. DCCC. XLVI."

From this spot, as we look southward, the eye rests on the beautiful eminence of Vine Hill, the selection of Wm. S. Wetmore.

We return to Central Avenue, which now sweeps to the left and joins the TOUR. Advancing north-eastwardly, we soon enter Sycamore Grove, and, as we make the circuit, may notice the names of Knauft, Castello, Mary Ashfield, John G. Hicks, and Ebenezer Smith. The interior of this quiet and beautiful spot contains numerous graves, many of which are denoted by low, horizontal marbles.

Taking now the left-hand route, we ascend Ocean Hill. If you are on foot, take one of the paths, keeping towards the north-east.



COZZENS.

Corner of Evergreen and Acorn Paths.



OCEAN HILL.

“In depth, in height, in circuit, how serene
The spectacle, how pure! Of Nature’s works
In earth, and air, and earth-embracing sea,
A revelation beautiful it seems.”

“This is one of the most elevated spots in the Cemetery. It occupies the north-eastern part of the ground. Its western and southern sides are steep. Towards the east it declines gently to the plain. The principal Avenue, called the *TOUR*, conducts you to its summit, and you find yourself near the northern extremity of a beautiful and commanding ridge. On the north and the south, the prospect is bounded by copse-wood. Through the trees, on the western side, may be caught occasional glimpses of the pleasant lawn which you have just crossed. Toward the east, the view is unobstructed and wide. From the base of the hill stretch far away the plains of Flatbush and New-Utrecht. Below, a short mile

distant, lies the little village of Flatbush—an image of quiet life—with its white dwellings and single spire; the Pavilion at Rockaway, some ten miles off, is clearly seen; while the sea itself, with here and there a sail, terminates the view.”—[*Greenwood Illustrated*, p. 15.

First upon our right, is a brown-stone monument, bearing the name of Atwater. We take from *Greenwood Illustrated*, pp. 17, 18, a description of this and of J. Cleaveland's monument, which is the next one upon the left.

A T W A T E R .

The Atwater monument “rests upon a square base, with prominent mouldings. The die diminishes upward by a gentle curve; its angles are enriched by a graceful, scalloped leaf, and its cornice is encircled by carved mouldings. Above this, the form changes from square to circular, and a fine urn completes the design.

“On the northern side, standing out in high relief, is a female bust. This face, beautifully



CLEVELAND.
The Tour—Ocean Hill



ATWATER.
The Tour—Ocean Hill



executed by Mancini, shows admirably the capacities of the stone for expressive sculpture ; and though not intended as a likeness, it calls strongly up the image of that young wife, who, taken from life in the midst of youth, and health, and hope, now rests beneath."

CLEAVELAND.

The Cleaveland monument "is a tripod in Roman Style, supported on the corners by richly carved, antique trusses, and resting on a boldly moulded base course. The die has, on each of its faces, a tablet with circular head. The mouldings of its cornice are simple, but effective, and it is surmounted by a well proportioned urn. Its height is about fourteen feet."

"On one of the tablets is recorded the death of a young mother, and that of an only and infant child, which occurred not long before her own. To this simple statement are appended these words from II. Kings, iv.,

26: 'Is it well with thee? Is it well with the child?' And she answered, 'It is well.'"

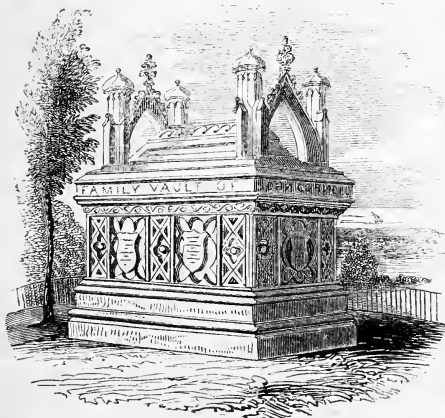
CORNELL FAMILY.

North of the Cleaveland monument is the circular lot of the Cornell Family. A large and imposing structure, in the form of an altar-tomb, rises in the centre. The cavity within is large enough to admit several coffins, in case of emergency, but is not designed for permanent occupancy. The structure is roofed by a single massive stone, of the sarcophagus form. At each end is an arched and crocketed gable, sustained by buttresses. On the sides, and upon one end of the die, are deeply sunk, foliated panels, each supporting a shield. These are to receive inscriptions, when needed for that purpose. Between these are narrow panels, diagonally intersected — having quatrefoils in the centre, with pateras. The cornice bears the following inscription, in raised letters, of the old English form:—
"Tomb of the Family of John Cornell, erected



HALL.

The Tour—base of Ocean Hill.



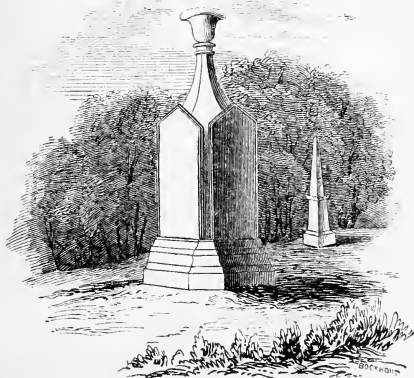
CORNELL FAMILY.

The Tour—Ocean Hill





KINGSLAND.
The Tour—Ocean Hill.



LEONARD.
The Tour—Ocean Hill.





ABEEL.
The Tour—Ocean Hill.



DAVENPORT.
The Tour—Ocean Hill.



by Sarah, his widow, A. D. 1848." The moulding under the cornice bears a handsome Gothic vine, which runs round the monument. This structure is of free-stone. The work upon it does justice to the well-conceived design, and in its general effect, is at once bold and pleasing. Architect, J. C. Wells.

Near the Cornell tomb, stands the urn-crowned obelisk of Mary Ann Maclay, with an epitaph in verse. Then in front of the neat laborer's cottage, is the tall, marble monument of Robert Fuller. At the top are four gablets and a decorated roof. The crocketed corners have each an ornament at the angle.

DAVENPORT.

The memorial of Ellen Maria Davenport stands next. Upon the curved roof are scrolls, and in its centre is a basket of flowers, on which sits a small bird, with a sprig in its mouth.

LEONARD'S

brown-stone monument, on the right, is neat

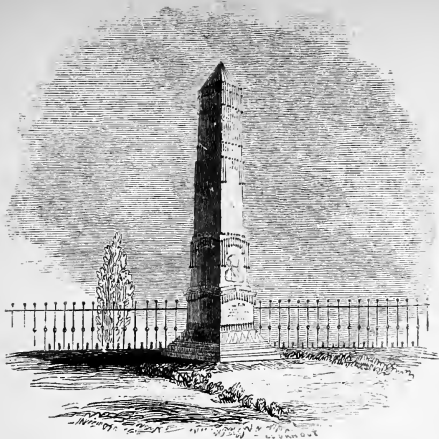
and unpretending. Its form is that of an irregular hexagon, with tablets on three of its sides. Just back of this you may see "Julia's Grave" and "Louisa's Cenotaph."

ABEEL.

A large and well-proportioned obelisk on the left, commemorates the name and virtues of the Rev. David Abeel. A short sketch of this excellent and lamented Missionary is given in Part II., page 82.

KINGSLAND.

This structure bears a general resemblance to the Atwater Monument. A slight inspection will show that it varies in outline, and in its decorative detail. A vine, with leaves beautifully chiselled, adorns the cornice and edges of the die. The drapery of the urn is admirably executed. The marble obelisk west of this, was reared for Caroline M. B. Pollard.



SHIELDS.

The Tour—Ocean Hill.



KYLE.

The Tour—Ocean Hill.



SHIELDS.

This monument is surrounded by fillets, and pendent ornaments, and has also a bust in high relief. The epitaph records the name and praise of Ada Augusta Shields. Architect, Minard La Fevre.

KYLE.

This structure is of light-colored marble, and tapers rapidly from the base. Decorated tablets project from the face of the die. Upon the roof sits a small lantern-like structure, with quatrefoil panels between its engaged columns. Its open-work top supports a finial. It commemorates the blighting of youthful promise, in the early death of Sarah Ann Kyle.

A mutilated column on the same side gives us the name of Mary L. Taylor. The headstone of Anna Sanford is upon the left. Next on the same side is the pyramidal monument of

SPENCER.

The fluted and broken column immediately beyond has inscribed upon the die of its pedestal the name of

BUTLER.

Mark next on the same side a low, brown-stone monument. It is a hexagon of unequal sides, rising, pyramidally, in a beautiful outline, from base to urn. We have looked often at this little unambitious structure, and always with satisfaction. It certainly does not please us the less for being neither large nor costly. The name is

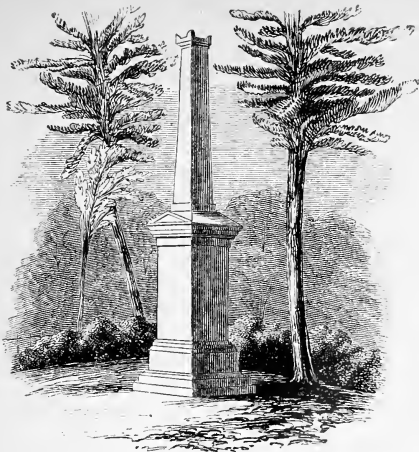
BUCHANAN.

The marble monument of Peter Morton and wife,—a small obelisk upon a tapering pedestal,—stands on the right-hand side.

NORRIS.

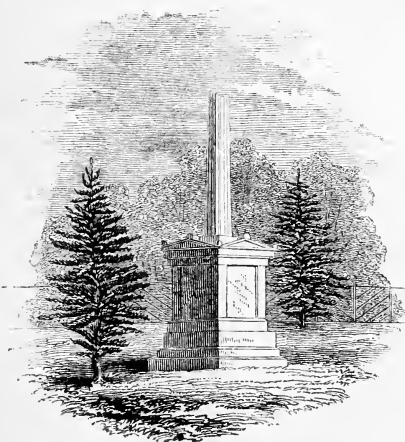
Plain, massive, noble! But the lot is too small for the structure.

Again, upon the left, we have the brown-stone monument of Sarah Cleveland Porter.



SPENCER.

The Tour—Ocean Hill.



BUTLER.

The Tour—Ocean Hill.



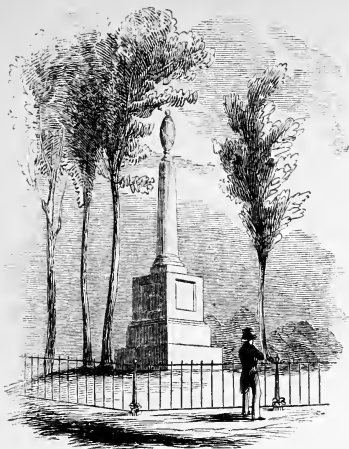


BUCHANAN.
The Tour—Ocean Hill.

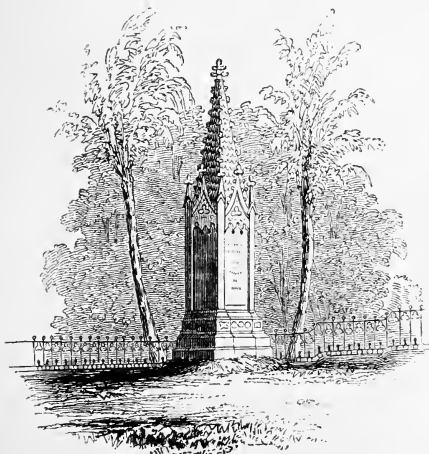


NORRIS.
The Tour—Ocean Hill.





WOOD.
The Tour—Ocean Hill.



AYMAR.
Vine Path—Ocean Hill.



On the right a small head-stone is inscribed "Margaret Ann Corning;" and then comes a marble obelisk: Daniel Austin.

WOOD.

This is a columnar monument of dark stone, with a tall and slender urn. Roses are trained gracefully round the pillar, and, in the season, almost hide it in a profusion of flowers. It was reared for Harriet Amelia Kane, wife of Wm. Wood.

A little way back, upon the right, may be seen a plain obelisk of gray granite. The words, "God is Love," form its sole inscription. The monuments next in order bear the names of Macartney, McClure, and Barker. A tall, well-polished obelisk of the dark Staten Island stone, is inscribed with the name of Augusta Temple Prime.

Still farther from the Tour, but accessible by means of Vine Path, stands

AYMAR'S

marble monument. This is a showy, and purely

Gothic structure, with buttressed angles, finials, &c. The names of F. A. Gawtreys, Frederic Place, Charles Overing, appear in succession as we proceed. The lot of Stephen Whitney occupies the south-western brow of the Hill. On its declivity, beyond and below Whitney's ground, is the resting-place of Jonathan Goodhue, a man who will be long remembered and revered for his modest but sterling virtues. See Part II., page 102.

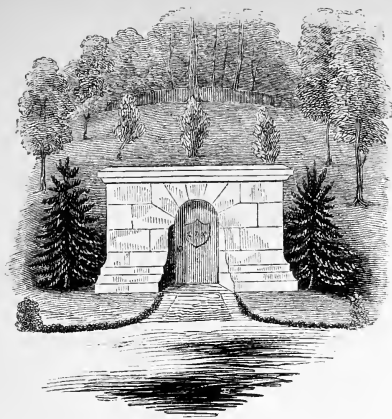
The TOUR now conducts us back to the vale. Upon its right, snugly ensconced in the side of the hill, we find the low, modest tomb-front of

JOHN COX,

with its neat little parterre. Its entrance is rarely without some memorial of love. The tomb of

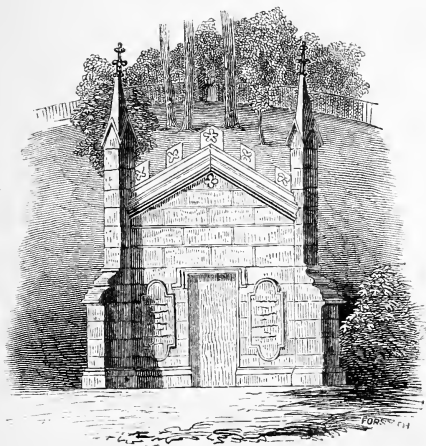
THOMAS RILEY

is on the same side, a little below. The corners of its rusticated front are sustained by buttresses, which rise into pinnacles, and ter-



COX.

The Tour—base of Ocean Hill.



RILEY.

The Tour—base of Ocean Hill





HILLSBURGH.

Birch Avenue, near Central Avenue.



MITCHELL.

Birch Avenue, near Central Avenue



minate with finials. It has an iron door of open work, through which the vestibule is seen. Two massive tablets in front are prepared for inscriptions. The tomb of D. K. Hall is next; a plainer structure than its neighbor, but, like that, well-designed and well-executed.

From this point we will return to the entrance of Birch Avenue. And here, first, on the left, is the round lot of the late

DAVID MITCHELL;

a flower-garden, arranged in bordered beds, with gravelled alleys. A marble monument occupies the centre.

HILLSBURGH.

This monument stands opposite to that of Mitchell. Having proceeded a short distance, we come to a monument standing on the right, which records the name of

JAMES EARNEST.

Beyond this, a circular lot, also on the right,

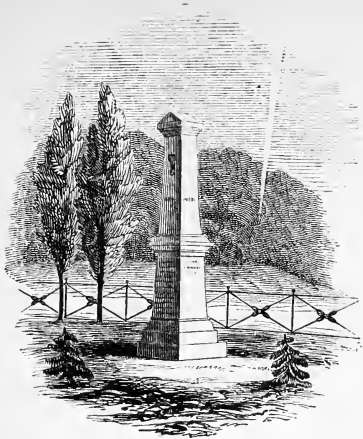
contains the memorial of one, who died in early life, but not until he had secured the warm esteem of all who knew him. A handsome mural monument on the wall of the Mercantile Library in New-York, preserves the features of one of its former Presidents, and, as well as the stone before us, bears the name of

JOHN W. STEBBINS.

Look now, for a moment, on the left-hand side. That ornamented monument of marble is inscribed with the name of

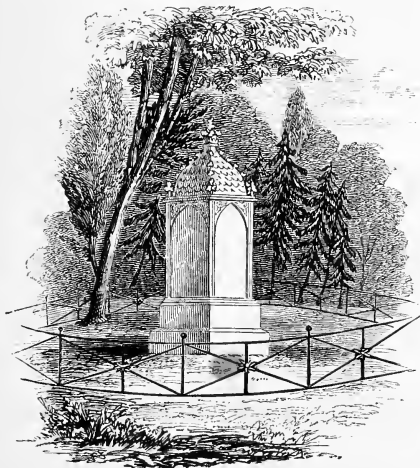
BUTTERWORTH.

Upon the same side is the marble head-stone of Henry A. Wyman. The obelisk of Bathsheba S. Holden stands a short distance back, and near it is the low head-stone of Elvira Trowbridge. On the right, a head-stone commemorates James Milnor Easton. This plot belongs to the family of the late Rev. Dr. Milnor. Near this is a stone inscribed "Eliza, my wife," and signed "Edwin R. Yale."



MIDDAGH.

Near Central Avenue, opposite Birch Avenue



BUTTERWORTH.

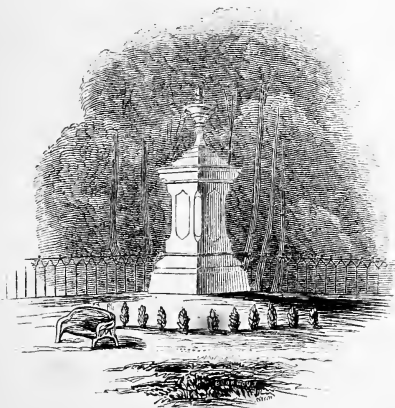
Birch Avenue—Evergreen Ridge.





STEBBINS.

Oak Hill, between Birch and Oak-wood Avenues.



EARNEST.

Oak Hill, between Birch and Oak-wood Avenues.



Just back of Yale's head-stone stands a monument reared to Henry Kirke Blake, lost at sea,—and to Elizabeth Matilda Blake. Adjoining Blake's enclosure, on the south, is the memorial of ELLSWORTH CHESEBROUGH.

Observe, now, upon the left, a small elliptic lot, occupying the southern extremity of Evergreen Ridge. We will look into this enclosure. Beneath that mound and those two short ones, on either side, rest, undoubtedly, a mother and her offspring. The emblematic rose and two unopened buds, upon the side of the monument, express the same. Mark how tenderly that pendent willow seems to droop over and around the stone. The lines below, from the pen of N. P. Willis, were prompted by a sight of these significant emblems.

Weep not for the rose plucked—the buds early riven,
 Though sad the survivor's farewell;
 To the wife once again have the lost ones been given!
 And to thee—would'st thou ask, lo! an answer from Heaven—
 "Is it well with the child?"—"It is well!"

The head-stones of Mary Jane Stocking and

of Jacob L. Sebring are on the right. So is the obelisk of

JOSEPH FOX.

Turn we now into Yew Path, while our carriage, keeping within sight and hail, goes round to meet us at the intersection of Southwood Avenue with the TOUR.

WEBB,

his monument informs us, "was unsurpassed in his profession as a master ship-builder." A large head-stone near, is inscribed with the name of Mary Fawpell. Those large white stones in the rear are posts. Within the enclosure, a small monument, with small tomb, constitutes the memorial of Mary Ann Peters.

We come next to a small head-stone, before which stands a vase. It is the first that was erected in these grounds, with that sole and simple inscription—that word of so much tenderness and meaning:—"Mother." It has now found many copies. The small obelisk beyond is Richard Major's.



CHESEBROUGH.

Emerald Hill, between Oak-wood and Dell
Avenue.



FOX.

Oak-wood Avenue, near Birch Avenue



Here, upon the right, modestly withdrawn among the cedars, and unenclosed, stands a little stone. Few, in passing, would even notice it. Yet there is one, we doubt not, who often visits it. It is in memory of Stephen Kane, who died at Petersburg, Va., 1847, aged 34.

“A friend who loved thy earthly form while here,
Erects this stone to one she held most dear.”

Again, on our right, we see the head-stone of “Little Edmund.”

The next stone is quite diminutive, yet it has its sculpture. If you look carefully, you will discover a very little child, and a good-sized butterfly.

“M A R Y .”

“There are no partings in Heaven.”

This is all which the next monument conveys to the mere passer-by:—and it is enough. The name is given on the other side, and to not a few it will recall the image of a fair and suddenly-blighted flower. An only daughter—a young wife—a newly-rejoicing mother; all these

tender ties, how instantly were they dissevered! Instantly — but not forever.

“Oh! were it not for that blest hope which even death endears,
How weary were our pilgrimage through this dark vale of tears.”

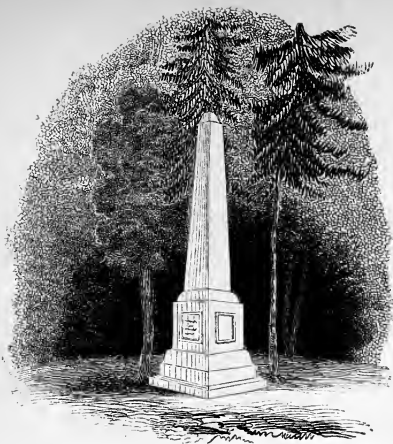
Bending round to the right, with the bending Tour, Moore's stone enclosure becomes conspicuous. The massive rail, balusters, and base of this fence, are well executed in solid marble. In three of the sides large panels are inserted, and the gate consists of a single slab. This enclosure must have been very costly. A style so heavy, would, as it seems to us, befit better a larger space. A tall monument occupies the centre.

We cross, with the Tour, South-wood Avenue. If one is on foot, Fir Path invites him to a sheltered walk. This is

BAKER'S

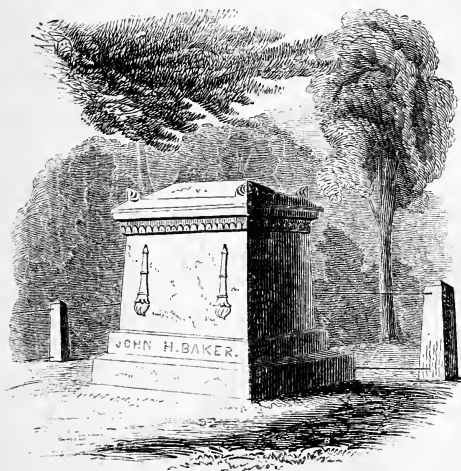
monument. The names of Devoe and of Ryerson are on the next one.

The monument of Wells, which stands next



WEBB.

The Tour—Cedar Grove.



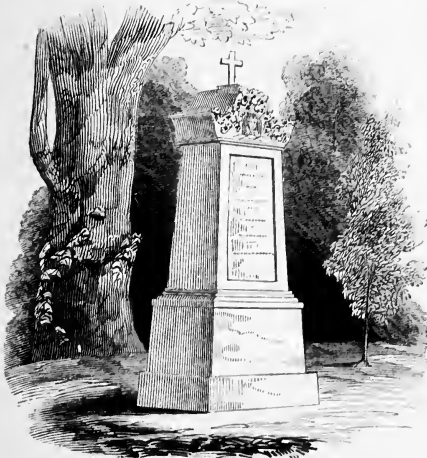
BAKER.

The Tour—near Cedar Dell.





LAWRENCE.
Dell Avenue



NORRIS.
Dell Avenue.



in order, is a copy from that of Norris, on Ocean Hill.

This flower-garden, encircled by an ornamented fence, is planted over the family vault of John Correja.

We must not neglect, while thus glancing at the occupied ground on the right of the TOUR, to notice the charming prospect on the left—where Cedar Dell, with inviting sweep, lies in verdant beauty below us.

When the carriage has reached the entrance of Forest Avenue on the left, let it halt—while we, who are less encumbered, follow our meandering path into the depths of Forest Dell.

That tall head-stone, which we leave on our right, with its bust in relief, its surroundings of vine leaves and clusters, and its cross, is the monument of

THOMAS P. NORRIS.

This small Grecian temple is the offering of Friendship to the virtues and memory of

WILLIAM ANSON LAWRENCE.

See Part II., page 28, for a short account of the monument and the man.

Soon as we pass the Lawrence Monument, another comes in sight. It is the HISTORIC MUSE,—and so calmly does she seem to sit in that tranquil shade,—that you might fancy her the embodied spirit of the Dell. Draw nearer: the design and the work will bear examining. The classic contour of the face and figure—the easy and graceful attitude—and the expression, so quiet and contemplative,—all indicate the eye and hand of a master.

Our CLIO is not idle. With tablet and stylus she is recording the name and merits of a man once widely and honorably known as a statesman and philosopher. Many will be curious to know what she has written. Very few, probably, in the hurry of a passing visit, will find leisure to examine her Roll. For the benefit of such we give a few of the numerous particulars, which she has generously imparted. See Part II., page 39.

For the accommodation of those whose sight is short or weak, we transcribe the inscription :

(EASTERN SIDE.)

SAMUEL L. MITCHELL,

died

7 Sept.. 1831,

Aged 67 years.

—— Whether there be knowledge,
it shall vanish away.

For we know in part. — 1 Cor. xiii. 8, 9.

On the opposite side there is a Latin inscription to the following effect :

“ As a Physician, Naturalist, Citizen, Senator,
How distinguished he was, let others say.

His amiable disposition,—

His simplicity of life—his incorruptible integrity,
His devotion to his friends, and his deep hold on our affections,
It is but just to have commemorated.”

This fine statue is from the chisel of our native sculptor, Henry K. Brown.

From this point may be seen, at the north-

eastern extremity of the Dell, the handsome tomb front of

W. B. CROSBY,

with square, tapering pillars at the angles,—and by its side that of S. T. Jones and W. B. Bend. Both are of sand-stone.

Let us return to the point where we supposed the carriage to stop, and thence take a new departure. Before we proceed, it is proper to undeceive our friends in the coach, who have been admiring yonder group of statuary, at a short distance off, on the left. We are sorry to tell them, that what they supposed to be sculpture, is only a plaster-cast. And what if it be so? The mimic angel and its little charge—do they not bespeak emotions as genuine and as deep, as those, to which we owe the chiselled statue, or the elaborate and costly mausoleum? Yes, mourning parents, your humble tribute shall be respected by us, if not by the elements. Would that, for your sake, we could bid it stand in Parian marble!



CROSBY.

Dell Avenue—Forest Dell.



MITCHELL.

Deep-wood Dell—near Dell Avenue.



The obelisk, which, as we advance, is passed on the left, is that of John W. Walker, formerly one of the proprietors of the New-York Daily Advertiser. Upon the right, may be seen three monuments, near together, and forming a triangular group. The tallest of the three commemorates a physician, Christopher Backus, a native of Norwich, Conn., who died at the ripe age of 85. The column bears the name of Alexander Ogsbury. The remaining structure is "Sacred to the Memory of Joseph Clarke, gentleman, son of John Clarke, of Lyddington, and brother to J. P. Clarke, sewing-cotton manufacturer in Leicester, England." That small marble obelisk on the right is inscribed Morris D'Camp. Upon our left we see an oval enclosure. It contains a cross and two small monuments, all of red sand-stone. The name is Atkinson.

We have now before us the east gate of a large enclosed circle, called Vista Hill.

This ground belongs to the Church of the Savior, the Unitarian congregation in Brooklyn.

This pleasant spot was consecrated to its present use by religious services, and by an address from the Pastor, on the 18th September, 1845. A portion of the Rev. Mr. Farley's discourse may be found in the article, "Vista Hill," in Green-Wood Illustrated.

Ride now, in the carriage-path, around the enclosure, keeping it on the left,—or, entering through the ample gateway, walk in the same direction. Numerous mounds show that death has often invaded the flock. As you pass on, fail not to remark one or two beautiful openings in the landscape, to which, probably, this fine eminence owes its appellation. Upon the western declivity, on the right of the road, stands a handsome brown-stone monument, ornamented with oak-leaf sculpture, and acorns, and rose pendants, and supporting a cross. On the projecting tablet is the name of Henry B. Costar.

Within the enclosure we notice Anna's small horizontal tablet, and, hard by, a graceful marble head-stone, with perforated arch, con-

taining a cross. Upon the summit of the finial, perches a small bird. The name of Cecilia Wyman, with age and dates, appears upon the escutcheon tablets, which project from sunken, quatrefoil panels. These lines are inscribed below :

“There are thoughts that never perish,
Bright, unfading, through long years;
So thy memory we cherish,
Shrined in love, embalmed in tears.”

As we stand on this spot and look southward, the eye rests upon a green mound lying between Forest and Woodland Avenues. It is, as yet, undistinguished by stone, or heaving turf, but will soon become, and must long continue, a point of strong attraction as the grave of Chancellor Kent. See Part II., page 148, for a brief account of this eminent Jurist.

When we have completed the circuit of Vista Hill, the TOUR conducts us first in a northern direction. On our right, we see the names of Bennet and Bonner.

Next upon the left is a head-stone to the memory of John Roberts, of Llanafan in South Wales. There is a poetic epitaph on this stone, which those may read—who can.

With the aid of a friend, whose boyhood was spent among the beetling cliffs that frown

“O’er Solway’s foaming flood,”

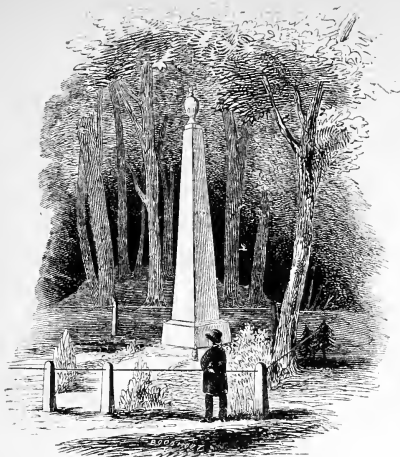
we venture to render it thus:

In quietness and calm content,
John’s pilgrimage on earth was passed;
And then his gentle spirit went
To worlds more fair, and joys that last.

The name of Mary Kutz is seen on a column, which stands on the left. To this succeeds the marble obelisk of

MARY ISNARD.

Again we leave the Tour, turning to the right by Oak-leaf Avenue, for the purpose of making the circuit of Butternut Hill. This knoll is crowned by several noble trees, among which may be seen the oak, the maple, the chestnut, the birch and the gum-tree.

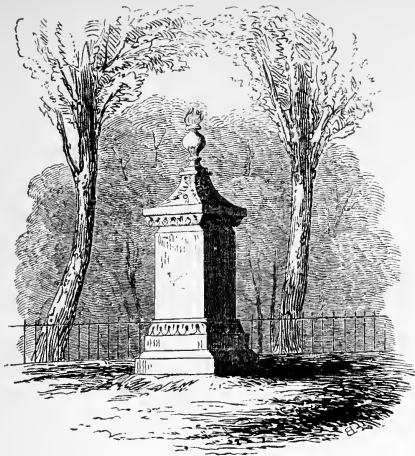


ISNARD.
Vista Hill.



PETRIE.
Pine Avenue—near Oak-leaf Avenue.





HARPER.

Oak-leaf Avenue—Butternut Hill.



YOUNG.

Oak-leaf Avenue—Butternut Hill.



There is a rectangular block in that lot upon the right of Oak-leaf Avenue, which bears the name of Seymour. As you proceed, keep the circle on your left. There are several stones on the right hand, on which we read the names of Joralemon and Conover.

The large and imposing structure which occupies the centre of this double circle bears no name—but upon the four gates of the inner enclosure we find those of John, Fletcher, James, and Joseph W.

H A R P E R ;

a band of brothers, everywhere known as the founders and proprietors of one of the most extensive publishing houses in the world. The lots into which the exterior zone is divided, belong to several families of various name, but all connected, we believe, with the Harpers, by ties of blood or friendship. Among them, we perceive the names of Anderson, Rhodes, Smith, and

Y O U N G .

There are, also, three horizontal tables, on short square legs, which we cannot look at without distress.

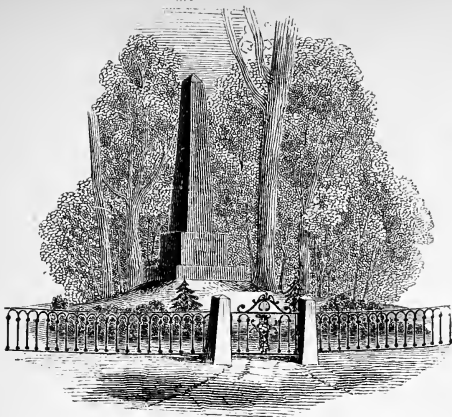
Retracing our way to the TOUR, we proceed westwardly. The monument of

JOHN H. PETRIE

is passed upon the right, and so is the entrance to Pine Avenue, which immediately succeeds. As we advance between Vista and Glade Hills, we discover, on the left, two stones; the first is inscribed with the name of Caroline, the other with that of Julia Wallace. This is one of the lamb monuments. Chestnut Avenue here branches off—but we still keep the TOUR, which, sweeping round, carries us by a large circle with its tall, polished obelisk, reared by

GORDON W. BURNHAM,

and bearing on its adamantine surfaces the record of his bereavements.



BURNHAM.
The Tour—Forest Ridge.



SMITH.
Near Central Avenue, and Lawn-girt Hill.



We shall lose nothing if we pause here, a moment, for a single glance at the view before us—the sloping, open lawn—the sheltering wall of verdure—and that bright, narrow vista, in the north-west.

The enclosure adjoining Burnham's, contains two altar-form monuments, of brown stone. The structures are alike, and bear a general resemblance to some already described. These monuments are neat and handsome, but would please us better, if without those imitation doors in front. They are on the lots of James Phalen and of John Paine.

Beyond these, we find a triple enclosure—the central part being distinguished by a large marble monument. Within the open arch stands an urn in the drapery of woe. Books, papers, and implements for writing are scattered round it. It is the memorial of the late John R. Townsend.

Mr. T. was a member of the New-York bar, highly esteemed for learning and probity.

A few steps farther onward, the TOUR bends

once more. Stop here a moment. That fair eminence before us is Lawn-girt Hill. In an opposite direction, Dusky Valley stretches toward the north-east till it is lost among the trees. Upon the south, the eye traverses a considerable reach of fine, open, but yet unoccupied ground. In the west, we see the water and the distant hills—but the view is not unbroken. From this small, fluted column of Catharine A. Maclay, let us next turn up Lawn Avenue.

THOMAS COOPER.

A brown-stone monument, standing a little remotely on the left. It was reared by the widow in memory of her husband, a native of Bath, England.

The monuments of

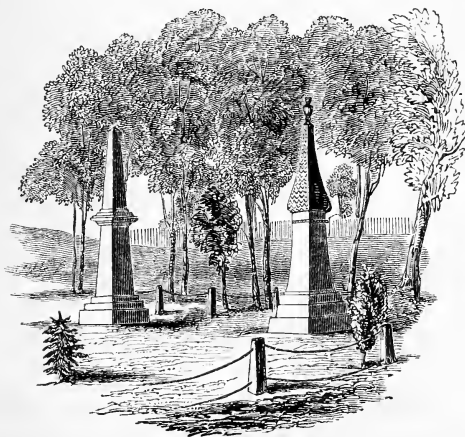
BUCKMAN AND TRUSSEL

stand within the same enclosure. Upon the sarcophagus which surmounts the latter, there



COOPER.

Laurel Path—near Lawn-girt Hill.



RICHARDS.—McNULTY.

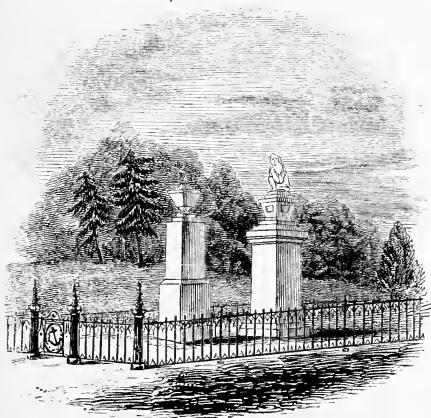
Near Lawn-girt Hill.





STUART.

Lawn Avenue—near Chestnut Avenue.



BUCKNAM. TRUSSELL.

Lawn Avenue—near Chestnut Avenue



is a small, sculptured, sitting figure. It should be looked at only in front.

Between two spreading chestnuts on the right, stands the monument of

LUCY H. STUART.

Anthony Woodward's obelisk, and that of John Connor, are situated on the left; to which succeeds the monument of Jane Tilyou, with its four dial-faces. The headstone, next, is Elizabeth Gardner's. How many thousands, as they pass it, will respond to the sentiment in its epitaph!

"Oh, we may roam the earth around,
And other lips may feign to bless;
But once, once only, can be found
A mother's unbought tenderness.

I. McColgan's white headstone, and J. J. Habberton's brown one, occupy the corner on our right. That monument, with urn, at some distance up the lawn, preserves the name of Caroline Augusta Davies. Not far from this stands the small headstone of John H. Casi-

lear. Imagine, if possible, with what emotions we first read his epitaph! It is as follows:

“On the threshold of manhood, he made
but one step unto death, leaving a
space which no man can fill.”

The small obelisk of George A. Russel stands in the same vicinity. It contains a little painting, some carving, and a large amount of writing.

That Egyptian structure is the granite tomb of Abraham Schermerhorn.

Just below it, are E. L. Bockhorn's headstone, and John Dary's horizontal tablet.

While our carriage now bends round to the left, and soon rejoins the Tour, we will look at this large monument of

CYRUS P. SMITH.

Mark, as you approach it, the fine sweep and proportions of its outline, as you follow it with your eye, from the base to the flame of its urn. It bears the hopeful Christian

motto "Resurgemus."* For so large a mass as this structure is, the enclosure seems small.

In that small lot which adjoins this upon the north, may be seen three grassy mounds. It is the burial-place of Theodore Eames.

Step now into Myrtle Path, as it winds round the base of Lawn-girt Hill. If you wish to see more of the obelisks of

RICHARDS AND McNULTY,

a short walk southward will place you before them.

We will next pass up and by the northern end of this symmetric and wood-crowned mount. That low, brown monument which we see, is a tribute to the virtues of William Bell, a native of Scotland. There are also in this spacious ground, four small graves, not visible from this point. A massive sarcophagus will soon rise from its summit, with room on its numerous escutcheons to receive the name of

* "We shall rise again."

many a Pierrepont — the destined tenants of the Hill.

With alluring curves, and charming visions of hill and vale — of light and shade — and of green, close-shaven sward, the path invites us onward. This pleasant little circle, round which it sweeps, is the ground of George N. Titus. That large circle, high upon the left, is the enclosure of Robert Ray, President of the Board of Directors for Green-wood Cemetery.

Adjoining that is another, and similar one, which belongs to the Rev. Erskine Mason, and others.

Then we see a newly planted hedge of Arbor Vitæ, surrounding with its elliptic line, a mound of ample dimensions. It is the ground of George Griswold and John C. Green.

A glance at the names on the next enclosure, apprises us that it belongs to a partnership of German families.

Here, also, near the path, is Mott's obelisk, on the right; and upon the left, Leslie's handsome monumental marble.

Soon after, a turn in the path brings us to Valley Avenue.

Meanwhile, our fellow-travellers, by coach, have seen some things which we could not see; having passed on the right side of the Tour, the headstone of Frances Maria Davenport—the flat tablets of the Kimberleys and Warrings—the headstone of Cornelia Haughwout, and the neat marble of

JARVIS BRUSH.

We soon reach the end of Valley Avenue, and turn sharply up another, which bears the name of Lawn.

Near the angle, and on this south-eastern extremity of Central Ridge, there have been quite a number of interments. Here are seen on low-laid tablets, the names of Teunis Joralemon and wife. Mr. Joralemon is well remembered as an old inhabitant of Brooklyn, who saw a city spring up around his once humble farm, and who grew rich, not only without his own efforts, but, it might almost

be said, in spite of them. Near by, is the monument of Anna B. Faber, and still farther up, a small sarcophagus bears this inscription, "Our dear little Henry rests here." The lot of Messrs. Barnard and Marshall is comfortably provided with iron settees.

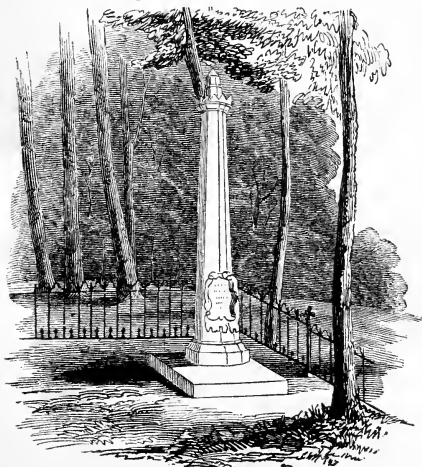
Nearly opposite, on the right, Aspen Path invites our steps. Let those who ride, advance meanwhile to the entrance of Edgewood Avenue.

On the left of Aspen Path, we pass first, Henry Stanton's circular lot, with a marble monument. Then, on same side, the small monument of William Gee. Van Nostrand's monument, and John Hagne's tablet, are passed successively on the right—and immediately beyond them, we see the memorials of Frances B. Bloom, and of Capt. Edward Rossetter.

Here the path turns, and we soon find ourselves in front of Edge-wood Avenue. This tall obelisk of clouded marble commemorates two infant children of Robert J. Brown. A



MAXWELL.
Edge-wood Avenue.



RYDER.
Edge-wood Avenue



little further back stands a handsome headstone, with arch and finial, upon which we read the name of Elizabeth V. P. Harper. Next, in the same line, stands an oblong block, inscribed to Margaret Turner. This is on the lot of John Turner, well-known to many citizens as the co-adjutor of John Lang, in the printing of the New-York Gazette. Amidon and Swinborne are passed upon the right, and we stand before a brown-stone monument, erected to the memory of

RACHEL MAXWELL.

J. J. Prendergast's monument is of marble. A brown, round-top headstone in the lot adjoining, stands over the remains of Joshua Clibborn.

Nearly opposite to these, upon ground unenclosed, lies a horizontal slab—over the grave, as it tells us, of the Rev. George W. Miller.

ALFRED M. RYDER'S

memorial is a filleted obelisk on the right hand, having, in front, a tablet, draped and

scrolled. The name of Anna Maria Dickinson stands next—and immediately beyond, that of

WILLIAM I. FROMENT.

This handsome marble headstone with two Gothic panels, stands upon the lot of

HENRY J. HOYT.

Upon our left are several small squares.—There rest Alexander Nash, formerly of London. Rachel G. Fleming, Frederick Farrand, and Joseph Rhodes—the last named, a native of Leeds, in England.

This obelisk next upon the right, is for Sarah de La Torre. A corner of the next enclosure contains the little grave of Mary Ann Kingsland. Would you know in what sweet strains she used to sing of the bliss, which she now enjoys,—read them on the stone.

Martha's small, embowered mound, and the graves of the two little Lees, are, side by side, in the next enclosure.



FROMENT.
Edge-wood Avenue.



HOYT.
Edge-wood Avenue.



THOMPSON.

“To Mother and Daughter.” Such are the words within that sculptured garland. The “mother” was Ann McComb, a native of Boston, Mass., and for thirty-seven years of her life, a resident in the island of Cuba.— Her death took place in Philadelphia. Her remains were placed here, at her own request, by the side of her daughter, Anita Maria Thompson. Mrs. T. was born in Cuba, and died at Harper’s Ferry, Va., while on her wedding tour.

Those stones in the enclosure on our left, bear the name of Degraw.

This slender marble column on our right, was reared by fellow students, and friends in New-York, to the memory of their associate,

J. JAMES LAWRENCE,

from Toronto, in Canada. Mr. Lawrence belonged to the Medical Class of 1845, in the New-York University.

That large and handsome brown headstone opposite, is commemorative of

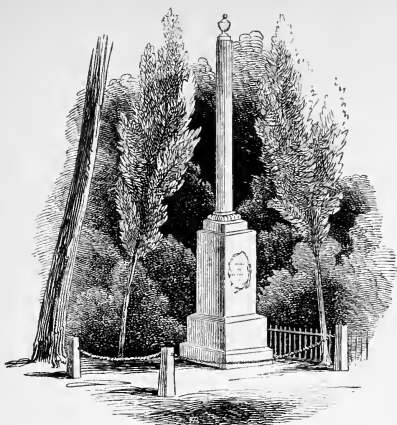
MRS. M. A. LEWIS.

Mark now four little mounds within the ground, and read their explanation upon the reverse of the stone. In many a sorrowing mother's heart, that tale will touch a tender string.

We have now done with Edge-wood Avenue, and Crescent Hill.

The tract, which here opens widely upon the north and west, is already so filled with tokens of mortality, that did we not miss the mossy grave-stone and its dated legend, we might readily suppose ourselves in some ancient burying-ground.

Conspicuous, in front, as we look towards the north, is a large rectangle—divided by alleys, fences, and low box hedges, into numerous smaller plots. Here is a profusion of shining, white marble posts, somewhat dazzling if not bewildering to the eye. The names of



LAWRENCE.
Edge-wood Avenue.



LEWIS.
Edge-wood Avenue.



the occupants or owners, Germans all, are recorded on the large gate-posts of the alleys.

A long rectangular enclosure immediately beyond these grounds, and lying north of Lawn Avenue, with two or three smaller ones adjacent, is occupied, in the same way, by natives of Germany. From every principality and circle, — from every kingdom, petty or powerful, of that ancient federation, they came, — and found here a home. Though the subjects, originally, of so many different governments, there exists a strong feeling of nationality among the emigrant Germans. Community of language, of usages, and tastes, draws and holds them together. Their worship, their amusements, their social gatherings, keep alive the remembrance of that old “Faderland” — and when all their chatting, singing, smoking days are over, they come and lie down together in this pleasant spot. Requiescant in pace !

Numerous epitaphs in German may be seen upon the tablets within these grounds. The

mere English reader will, probably, be satisfied with a single specimen.

Zum andenken
der hier ruhenden theuren
Hulle von
CAPITAIN OTTO H. MARTENS.
Ebenfalls ruhet hier die
Hulle von
OTTO HEINRICH,
Söhnchen von Capitain Otto H.

Hat der tod uns gleich geschieden
Unsre Freundschaft schied er nicht;
Liebet wohl ihr meine Lieben,
Unsre Liebe stirbt ya nicht.

We venture to give it thus, in our vernacular :

A memento,
That here rests
The mortal part of
CAPTAIN OTTO H. MARTENS.
Here, too, are the remains of
OTTO HENRY,
Infant son of Captain Otto H.

Though death our lives has parted,
It breaks not friendship's chain.
Farewell! the faithful-hearted
Will live and love again.

West and south-west from the German grounds, lie the PUBLIC LOTS. Of these, two are surrounded by iron rails, while the rest are bordered by live hedges not yet grown. One of the Lots is subdivided into plots, each of which admits two graves. The others are devoted to interments made singly. Nearly every foot of this ground, as a glance of the eye will show, is now appropriated. We are free to confess that there is no portion of the whole Cemetery which we contemplate with livelier interest. No other portion of the grounds, we may safely say, has been trod so often by the feet of true mourners, or has drunk so freely the tears of unaffected grief.

Walk now, with sympathising bosom, and with an eye too kind to be fastidious, through this close-planted garden of the dead.

Public Lot No. 295 fronts upon Lawn Avenue, and adjoins the German enclosure.— Amid other memorials, we notice one, reared by a friend, to Robert R. Hathaway, for seve-

ral years the physician of the Sailor's Retreat upon Staten Island.

South of this is Public Lot numbered 1238 and 1669. It is nearly filled. A small stone by the eastern gate, marked by a plaster figure near it, has these Italian words — “Qui riposano in pace, le ceneri di E. L. P. Manna — Salita in Cielo il gno 4 Maggio 1848, Mesi 15 ed un giorno.” That seeming coffin bears the name of Amelia Colini. It is of red sandstone. A small marble book, lies upon one of these little graves — the humble and only monument of John K. Bennett.

In Public Lot 1821, we notice the small obelisk of Adolphus Loss, and a larger structure of the same kind over the grave of Wm. H. Hobbs, who died, as we thus learn, “far from the home of his youth,” but not unfriended.

Public Lot 1289 lies next upon the west, and still farther, in the same direction, is No. 951. In both of these we perceive many names of foreign origin, mingled with those of

our countrymen. Near the centre of Lot 951, upon a horizontal slab, may be read the name of Piero Maroncelli. See Part II., page 34.

Not far from the lowly grave of the poor Italian exile, we find a flat monument, "Sacred to the memory of Dinah Depuy, an eminent saint, who died in New-York, March, 1846, aged 74 years. Born a slave; converted by the grace of God at an early age, she continued, during a period of more than fifty years, a faithful witness to the power of the gospel. Although poor and despised among men, like her divine master, she went about doing good, and presented a striking example, both in life and death, of the veracity of that promise of our Lord—"Them that honor me I will honor."

West of this is Public Lot 871. It will be distinguished, at once, by its hedge of *Arbor Vitæ*. Upon a horizontal marble in this enclosure, we read that "Captain Frederick Downer Hodges, late of the 32nd Regiment of the

British Army, died in New-York, 1845, aged 39 years."

Public Lot 2229 is on the north of that last named, and then comes 1817. One flat stone in this lot records the name of "N. H. Bannister, Dramatist and Comedian." The following words of a greater "Dramatist" are cut upon the stone:

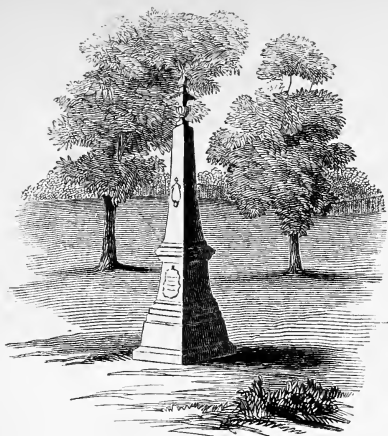
"There is a special providence in the fall of a sparrow!

If it be now, it is not to come. If it be not to come, it will be now;

If it be not now, yet it will come.

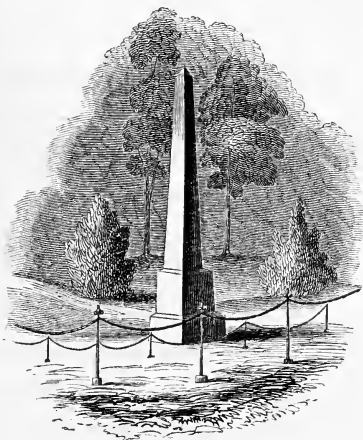
The readiness is all."

In many of these enclosures, and especially in this, one cannot fail to notice numerous little mementoes of humble affection. Such are—the small stone on which some fond parent reads "Our little Fred"—or that which reminds an affectionate family of their "dear Jane";—such the perishable plaster-cast—the frail tablet of painted wood—the vines, bent and twisted over some infant grave—and the flowers, which a pious grief has so tenderly



MOFFAT.

Lawn Avenue—near Glade Avenue.



BROWN.

Edge-wood Avenue—near Glade Avenue.



planted upon many of these mounds. Let not Taste be offended at the rudeness of the inscriptions, or at the fragile simplicity which reigns among these memorials of the poor.— They have “done what they could.”

“Yet even these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.”

At the junction of Lawn Avenue with Glade, may be seen a square lot, enclosed, which belongs to the Brooklyn Lodge No. 26, of Odd Fellows.

Nearly opposite to the Odd Fellows' enclosure, and north of Lawn Avenue, stands the brown-stone monument of

JOHN MOFFAT.

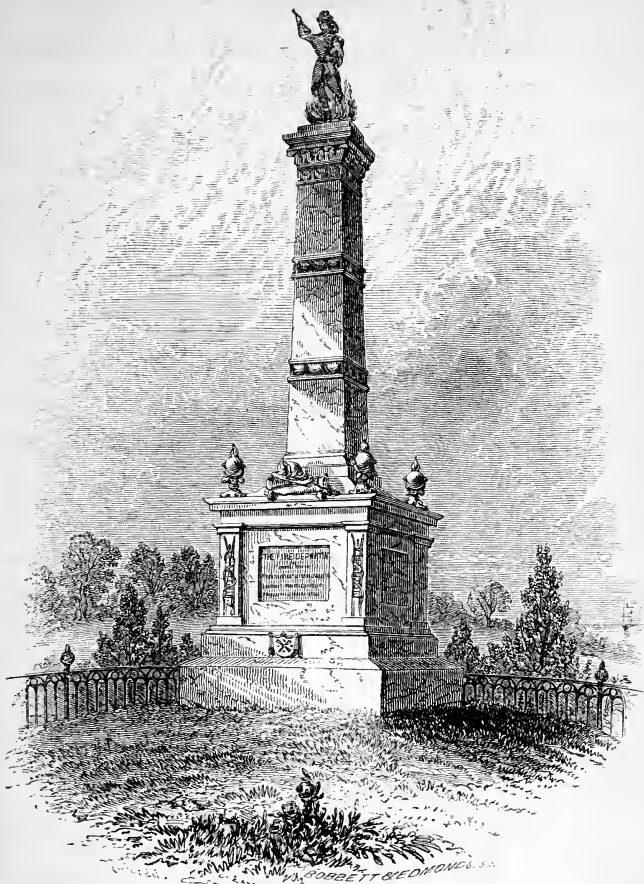
For carriages, the route will now be southward by Lawn Avenue, while pedestrians will take Ridge Path, leading along Central Ridge. A slender obelisk of grey granite rises from one of the summits of Myrtle Hill, on the

left of the Avenue. It stands on the beautiful ground of John W. Livingston. A charming landscape lies below and around it.

When the carriage gains the TOUR, it will follow it to the south-west, passing around Chapel Hill and by Hill-girt Lawn, to the brow of Crescent Dell.

Leaving Livingston's monument, we who are on foot will cross Lawn Avenue and enter Lupine Path. This, connecting with Althea Path, leads to Lilac Path, terminating at the TOUR. Crossing the TOUR, we take, on our right, White-oak Path, which, still keeping on the right, conducts us to Hillock Avenue.— This, as we take its southern course, passes by the monument of William Woodhull, and leads to Hill-girt Lawn. Taking the Path, which continues southerly, we reach the junction of Tulip Avenue and the TOUR, and then gain the Firemen's monument.

Standing on this spot, with the deep, and spacious, and shady amphitheatre of Crescent Dell behind and below us, and with that



THE FIREMEN'S MONUMENT.

Summit Avenue, near Tulip Hill.



broad vista of beauty and splendor stretching away toward the north and west, let us contemplate, for a moment, these monuments of the "Firemen."

The large central enclosure belongs to the "Fire Department of the City of New-York." The monument which they have erected within it, is to be commemorative of those members, who have lost, or who may lose their lives in the discharge of their dangerous vocation.

THE FIREMEN'S MONUMENT.

ingenti mole sepulchrum

Imponit, suaque arma viro, remumque tubamque,

Monte sub aerio.

AEN. L. VI., V. 232.

The structure is a pyramidal, marble column, standing upon a massive pedestal of the same material, which last rests upon a granite base. The pillar is surmounted by the well-executed figure of a fireman. One arm surrounds and supports a child just rescued from the flame, which still pursues it. His right

hand holds a trumpet. The attitude is spirited, and the general effect is very good. The column is ornamented with three decorated fillets. Upon four of the pilasters of the pedestal, and upon its upper surface, appear various representations, in relief, or in full, of implements and articles appertaining to the fireman's calling. His swinging engine-lantern, his trumpet and wreath-crowned cap, the hose and hydrant, the hook and the ladder, may all be seen.

The monument of

HENRY FARGIS

occupies a smaller enclosure on the south.— He was Assistant Foreman of the Southwark Engine Company, and lost his life at the fire in Duane-street, April 2d, 1848. His company erected the monument.

GEORGE KERR

was an Engineer of the New-York Fire Department, and perished in the same Duane-



FARGIS.

Summit Avenue, near Tulip Hill.



KERR.

Summit Avenue, near Tulip Hill.



street fire. His monument is north of the central structure. The emblems of his calling are seen in relievo upon the sides—and upon the top, are his coat and cap of duty—his lantern and trumpet—now forever laid aside.

The Engineers of the Department erected the monument.

We have now completed our examination of the ground, so far as its monuments are concerned. By means of the Tour, the way from this point to the principal entrance is short and direct. But if leisure permit, the ride or walk may be agreeably extended by taking Summit Avenue, past Thicket Pond, to the southern entrance. A beautiful cottage residence for the Keeper, from designs by Upjohn, crowns the knoll near this entrance.

If you please, you can here leave the Cemetery. This gate opens into Martense's Lane, which, accordingly as you turn your face, east or west, will take you to Flatbush or to Gowanus. The way back to the city by Flat-

bush is a mile or two longer, but will be found a very delightful drive.

If, however, you prefer to return through the Gate which admitted you, take a different route back. Turn first into Vernal Avenue, passing on the right of Crescent Water, into Dale and Glen Avenues, then following the TOUR as it sweeps to the right, leave Hill-girt Lawn upon the left, and take Hillock Avenue, passing by the beautiful grounds of Orchard Hill and Hilly Ridge; soon after which, you will find yourself in the TOUR, bound directly for the entrance.

EPITOME

OF THE PRECEDING ROUTE.

PASS by TOUR to Sylvan Water—thence by same to Sylvan Cliff—thence northerly, by Sylvan Bluff, and around Evening Dell to Valley Water, which we leave on the left, and then to Arbor Water, which is on the right. Then bend round into Willow Avenue—then up Central Avenue to TOUR. Turn to the left, and enter soon Bay-side Avenue—which, follow round Bay-Grove Hill and Hill-side Dell. Now return to entrance of Sycamore Avenue, follow it to the TOUR, leaving Cornus on the left. Keep in the TOUR, as it winds first around the base and then round the top of Chestnut Hill, and leads afterwards to Battle Hill. Turn to the left into Highland

Avenue, near Cowdrey's monument, and passing Cottage and Pilot's monument return to the TOUR. Then easterly by TOUR to Meadow Avenue. Turn now to the right, and keep on to Pine, then to the left by Pine into Central. Follow Central, leaving Oak-leaf, Oak-wood, and Birch, all upon the right, until you strike the TOUR. Then by that, round Sycamore Grove and round Ocean Hill. Go back now to Birch Avenue and follow it to Oak-wood — then proceed southerly and easterly by South-wood Avenue to the TOUR again. Turn to the right, passing Grape Avenue, and after crossing South-wood Avenue, leave Forest Avenue on the left. Ride round Vista Hill, and then by the TOUR to entrance of Oak-leaf — make the circuit of Butternut Hill, and go back to the TOUR. Pass by Pine and Chestnut Avenues, and Forest Ridge, and turn to the right, up Lawn Avenue. Take first left-hand turn, and you will be in Central Avenue, which soon joins the TOUR. This you follow to Valley Avenue, from the end of which you

turn short into Lawn. Turn not to the left with Lawn, but keep on through Glade to Edge-wood. The last named Avenue conducts you to Lawn, when you take the right, and soon strike the TOUR. Turning again to the right, follow it in its southern course by Hill-girt Lawn, which will soon bring you to the Firemen's monument; thence, by the TOUR, to the entrance.

For the sake of making a continuous TOUR and narrative, within the practicable limits of a single visit, we have necessarily omitted portions of the travelled roads. Those portions have been omitted which contained few or no occupants. Some of these, however, are among the pleasantest drives in the ground, and all deserve some notice. We therefore give them separately. To those who are familiar with the more frequented routes, they will occasionally offer an agreeable variety.

1. The continuation of Lake Avenue from Indian Mound by Sylvan Water, to the northern end of Valley Water. Then take Magnolia Avenue and come round into the TOUR. Sylvan Avenue, from Poet's Mound to Oaken Bluff.

2. Landscape Avenue, and part of Bay-side.

3. That portion of the TOUR which extends from the crossing of Meadow Avenue to Sycamore Grove. Also, Oak-leaf Avenue from Central Avenue to Butternut Hill, and Oakwood Avenue from Central to Birch.

4. Ocean Avenue, running along the south-east side of Ocean Hill.

5. A portion of the TOUR, extending from Vine Hill to the end of Ever-green Ridge.

6. Dell Avenue, running from South-wood to Oak-leaf.

7. Locust Avenue, through its whole length, from its beginning by Vine Dell, to its union with Forest Avenue, including, in its course, the pleasant round of Cedar Dell. Also, Grape Avenue and South-wood, from Locust to Locust.

8. The eastern half of Vernal, and the whole of Union Avenue. That part of Summit Avenue which lies east of Summit Ridge. Dale and Crescent Avenues. Tulip Avenue. Spruce Avenue, south of Spruce Hill, and Maple Avenue, running from Spruce Avenue to the entrance.

PROMINENT OBJECTS.

For the benefit of visitors, limited in time, and desirous of seeing the more important objects, with the least amount of travel, we give the following list of such points. The location of each is shown by reference to the map.

1. Sylvan Water and its monuments.
2. Oaken Bluff and Sylvan Cliff—their tombs and monuments.
3. Sylvan Bluff—Catlin's monument. The Public Lots. Germans. Odd Fellows.
4. Arbor Water. Receiving Tombs. Keeper's Lodge. Gate of Funerals, &c.

5. Livingston. Bowne. View from Bay-side Avenue. Bay-side Dell.

6. Battle Hill. Volunteer Officers. Pilot's monument. Swan, &c.

7. Canda monument.

8. Cozzens monument.

9. Ocean Hill. Cornell — Atwater — Cleaveland — Abeel — Kingsland — Kyle — Prime — Aymar, &c.

10. Forest Dell. Lawrence — Mitchell, &c.

11. Vista Hill. Butternut Hill.

12. Burnham — Phalen — Townsend.

13. C. P. Smith. Lawn-girt Hill. Cypress Hill, &c.

14. Firemen's monument.

15. South-entrance Cottage.

HISTORY OF GREEN-WOOD.

THE history of institutions, like that of individuals, is, not unfrequently, a narrative of difficulties surmounted, and of success achieved at last by faith and perseverance. Such, at least, is that of GREEN-WOOD. As a matter of interesting and valuable record, we write a brief sketch of its rise and progress.

It would be gratifying could we name the individual who first suggested the project of a rural burying-ground in Brooklyn. The successful establishment of Mount Auburn Cemetery, in the vicinity of Boston, turned public attention to the subject, and, doubtless, led many to consider the desirableness and

the practicability of a similar enterprize for New-York. For some years before any public movement was made, it had been a subject of conversation and desire. The late excellent Jonathan Goodhue, in his frequent rides over what is now called Green-Wood, often conversed with his friend Stephen Whitney, on the remarkable fitness of the grounds for the purposes of interment.

In a public lecture, delivered in Brooklyn, in or about the year 1835, Major D. B. Douglass introduced the subject of a Cemetery, and expressed the opinion that whenever such an enterprise should be entered upon, "with a proper estimate of its magnitude and importance, the hills back of Brooklyn would furnish, not only the best locality in this vicinity, but, probably, one of the finest in the world." On this point, no more competent judge could have been found;—since, in the capacity of Civil Engineer, he had minutely surveyed the whole vicinity of New-York.

It was not, however, till 1837, that any

actual steps were taken. The gentlemen, through whose united agency, the first act of incorporation was applied for and obtained, must not be forgotten. They were David B. Douglass, A. G. Hammond, G. G. Van Wageningen, Frederic Marquand, Henry E. Pierrepont, Pliny Freeman, and Joseph A. Perry.

The next measure of importance was that of selecting the ground. In what way this was done, Maj. Douglass thus informs us, in the first published statement made by the Institution : —

“The particular location of the Cemetery precinct was the result of a minute professional *reconnaissance* instituted soon after the passage of the first law. It embraced the entire range of hills, from near Bedford to near Yellow Hook — a distance of about four miles — was conducted with great quietness, without reference to any local or ex-parte interests, and had no object, (the writer may affirm with confidence,) but to ascertain the best possible location for the purpose, within these limits.

The site of the Cemetery, as now located, was the first chosen, in conformity with this principle. Judge Hammond, one of the commissioners for laying out the city, and Mr. Henry E. Pierrepont, of Brooklyn, were the only persons associated with, or consulted by the writer, while prosecuting these inquiries. These gentlemen were commissioners under the law, and among the most active and disinterested, in promoting its object; and to the latter particularly, the writer and the public are much indebted for his zealous and effective co-operation in the subsequent negotiations with the land proprietors."

Then came the business of buying the land. Most of the owners were found willing to enter into some reasonable arrangement. Yet there was much of tedious delay, and protracted negotiation, before the details were all completed. It was during this stage of the proceeding that an amendment of the charter was obtained. Under the first act, "the association took the form and character

of a joint-stock company." In no other way, it was then supposed, could the requisite funds be raised. It was now ascertained that the immediate demand for cash capital could be greatly reduced—by giving, in payment for the land, bonds, pledging the proceeds of the undertaking, to a certain amount. The result was another application to the Legislature, and a consequent enactment, placing "the Institution on the footing of an incorporated Public Trust." "Green-Wood Cemetery, therefore, as it now exists, is, in the fullest sense, a Public Institution, unconnected with any purposes of profit or gain to any individual whatever."

The professional work of surveying and laying out the ground was begun in the winter of 1838;—that of construction dates from May, 1839. In October of this year, lots were first advertised for sale.

Early in 1841, Major Douglass, whose energies, and taste, and scientific skill had, from the first, been devoted to the interests of the Cemetery, accepted a call to a distant State,

and resigned his place as President of the Institution. That year proved to be one of great embarrassment in the affairs of the Cemetery. From the commencement of its chartered existence, it had experienced those hindrances and difficulties, which are so common to public enterprises, involving heavy expenditures — especially, when they are undertaken, as was the case with Green-Wood, at a time of commercial depression, and without the stimulating motive of private emolument. At the time referred to, these difficulties had become so great as to threaten the extinction of the Institution. But in 1842, by a vigorous effort, all these impediments were surmounted, and the grounds were actually opened for interments.

Leaving out a portion of the original selection, which could only be retained at unreasonable rates, one hundred and seventy-five acres were soon after enclosed. In the autumn of 1844, nine acres were added upon the Bay-side boundary. In 1847, the Cemetery was

extended on the south, by an addition of sixty-seven acres. This tract, not inferior in beauty and value to any part of the original ground, was purchased of John and Garret G. Bergen. Within the year 1849, about three acres have been added to the Cemetery on its southwestern corner, thus making an aggregate of more than two hundred and fifty acres.

The present condition and prospects of the Institution are highly encouraging. The purchase of lots has increased steadily since the day on which the Cemetery actually went into operation. The improvement of the grounds has been carried on with a degree of judgment, of energy, and of industry, which those only can appreciate who have marked the daily operations, and their extraordinary results. Favored, as are these grounds, by nature—favored indeed—and created, seemingly, for their present destination;—they yet owe much to the eye and hand of man. One may often be reminded here of the language in which Charles Yorke alluded to the scenery of Prior

Park. "The natural beauties of wood, water, prospect, hill and vale, wildness and cultivation, make it one of the most delightful spots I ever saw, without adding anything from art. The elegance and judgment with which art has been employed, make one wonder how it could be so busy there, without spoiling anything received from nature."

In one or two respects, the improvements and arrangements of Green-Wood differ, it is believed, from those of most Cemeteries which preceded it in existence. One of these is, that the grading and final shaping of the ground precedes the disposition of the lots, and is, in no case, to be altered by the lot owners. The deforming effect of those little terraces and angular disturbances of the surface, which result from leaving this work to the taste and caprice of individuals, may be seen in any Cemetery which has disregarded this important, first principle. Throughout the whole of Green-Wood it will be found that Nature's own easy and graceful outline has been retained or restored.

Another distinguishing feature may be seen in the size and shape of the enclosures. A lot, indeed, here, as elsewhere, means a rectangular figure, containing a certain number of square feet. But the enclosures actually present almost every variety in size and in form. Numerous circular and elliptical plots give grace and diversity to the scene, and effectually exclude the mathematical stiffness and tiresome uniformity, which are inseparable from grounds arranged upon the plan of a chequer-board. It is not denied that by the method adopted, a little space is sacrificed. Some close calculators could tell us exactly how much, and might compute its value to a mill. Let it go. We repudiate those notions of utility, which have no standard of appreciation but dollars and cents. It is enough for us, that what is lost for one purpose, is gained for another and a higher object.

We have referred to the size, as well as to the shape of the enclosed spaces. From the narrow limits of a single grave, to the

plot that may contain a whole congregation of the dead, Green-Wood offers every variety and extent of accommodation. Is room required for a single interment? It is furnished in a neat and well-kept enclosure; — the name and the place being recorded, and so exactly defined, that they may be identified, instantly, at any future day, however distant. In other enclosures, spaces for two may be secured. Sometimes the regular lot of 300 feet is taken by two or by four individuals, who divide the ground among themselves, and thus reduce the expense. Here, too, large households, kindred or allied — families — national, benevolent and religious associations, have found, or may still find, the most ample accommodations.

This Cemetery owes no small portion of its unexampled growth and success, to its having enjoyed, from the first, the supervision of wise, able, and liberal-minded Trustees. With the manner in which its *daily* management and care have been conducted, the public

are well acquainted. With what diligence and devotion—what skill and efficiency—these duties have been discharged, let those say, who have watched the entire progress of the Institution, and who, in the space of seven short years, have seen it expand into the most extensive and the most beautiful of all Rural Cemeteries.

Officers of the Corporation.

ROBERT RAY, *President.*

HENRY E. PIERREPONT, *Vice-President.*

J. A. PERRY, *Comptroller and Secretary.*

Trustees.

ROBERT RAY,	GEORGE GRISWOLD,
WILLIAM H. ASPINWALL,	WILLIAM S. WETMORE,
JACOB R. LE ROY,	CYRUS P. SMITH,
STEPHEN WHITNEY,	A. G. HAMMOND,
RUSSEL STEBBINS,	JOHN H. PRENTICE,
G. G. VAN WAGENEN,	PLINY FREEMAN,
WM. AUGUSTUS WHITE,	HENRY E. PIERREPONT,
J. A. PERRY.	

Surveyor,

LINDSAY J. WELLS.

Keeper of the Grounds,

WILLIAM SCRIMGEOUR.

Superintendent of the Workmen,

GEORGE BIRRELL.

PROVISIONS OF THE CHARTER.

THE Act of Incorporation embraces every desirable provision for the protection, permanence and proper government of the Institution.

It directs that the affairs of the Corporation shall be managed by a Board of fifteen Trustees, to be chosen by the lot owners from among their own number; each owner of a plot of land, not less than 300 superficial feet, to be entitled to a vote. It directs the Trustees so chosen to be divided into three equal classes, one class in rotation, to be elected every two years, for the term of six years, with the privilege of re-election indefinitely.

It authorizes and directs the land acquired by the Corporation to be disposed of and used exclusively for the burial of the dead.

It exempts such lands forever from assessments and public taxes, and also from liability to be sold on execution, or for the payment of debts by assignment under any insolvent law, and provides for the termination of all avenues and streets at the boundaries of the Cemetery.

It requires that the proceeds of all sales of lots shall be applied to the purchase, preservation, improvement, and embellishment of the Cemetery, and to the incidental expenses thereof, AND TO NO OTHER PURPOSE WHATEVER.

[Under this provision, a Fund will be formed, the interest of which will be adequate, after all the lots shall have been disposed of, to insure the perpetual care of the grounds and improvements, whether belonging to lot owners or to the Institution.]

It authorizes the Corporation to receive upon trust, any donation or bequest for the

purpose of improving or embellishing the Cemetery generally, or any cemetery lot, and for the erection, preservation, and renewal of any monumental structure and inclosure.

It provides for the punishment of any person who shall deface, mutilate, or otherwise injure, any monument, inclosure, or shrubbery in the grounds, and also for the payment of any damages which may, in consequence, be sustained.

SALES OF LOTS.

It will be perceived, from the foregoing provisions of the charter,

That purchasers of lots acquire not merely the privilege of burial, but also the fee simple of the ground which they purchase ;

That they are the sole proprietors of the Cemetery ;

That by their vote in the election of Trustees they control the government of the Institution ;

That, as all the receipts of the Institution must be expended in the purchase, improvement, and preservation of the grounds, no speculative interest can conflict with the wishes of lot owners respecting its management ;

That, as all the resources will be thus appropriated, either immediately, or in the

ultimate formation of a fund, the interest of which shall be annually appropriated as required, ample provision is made for the perpetual embellishment and preservation of the grounds ;

That, as the ground is exempt from public taxes, and from liability for debt, and is sold in lots which are not subject to assessment, or annual charge, the proprietors can never be forcibly deprived of their ground.

Purchasers may choose from all unselected ground, not reserved for public monuments or other special uses. Mounds and hills, and places requiring peculiar improvements, will be sold, however, only in the forms and dimensions suggested by the agents of the Institution.

The Surveyor or Keeper will always be at the grounds to aid those wishing to purchase.

The price of an ordinary Burial Lot is \$110, and in proportion for any additional fractional dimensions. When, however, *four* or more lots are taken at one time, by one or

more persons, *in a group*, they are sold at \$90 each. Smaller plots, but not less than a half lot will be sold, at proportionate rates. These prices include all charges for grading and keeping in order. No charge will be made for any work unless especially ordered by lot owners.

The enlargement of families, and the desire which is naturally felt to be laid with one's kindred at death, often render it desirable to secure more than an ordinary lot. To facilitate this object a lower price is fixed where four or more lots are taken in one place.

Large plots also admit of superior improvements, while the expense of inclosure is proportionably reduced, as the plot is enlarged.*

* The railing required for 1 lot is about	80 feet.
“ “ 2 lots	108 “
“ “ 4 lots in a circle,	136 “
“ “ 6 “	167 “
“ “ 8 “	193 “
“ “ 10 “	216 “
“ “ 20 “	306 “

The cost of a vault under ground, together with the price of a lot, will about suffice to purchase *four* lots, to inclose which requires but fifty-six feet more of railing than is needed for a single lot. Where four lots are inclosed together in a square or oblong form, the expense for each lot is *one half less* than if separately inclosed. If in a circle the difference is still greater.

The advantages of large plots compared with vaults on single lots, are now generally appreciated. Many of the beautiful hills and knolls, which are found in the Cemetery, may be separately inclosed, without incurring much more expense than will be necessary to inclose a single lot. More space is thus obtained for interments, as well as for the adornment of the grounds with shrubbery and flowers. It prevents also that excessive and unsightly crowding together of monuments which prevails where single lots only are laid out, and greatly aids in preserving the rural character of the Cemetery.

The size of each lot is 12 by 25 feet, containing 300 superficial feet, in addition to which a foot is allowed on the margin all around, for purposes of inclosure, making the plot, in effect, 14 by 27 feet, and containing 378 superficial feet. Around each lot, when sold separately, and around each group of lots when sold as above, a space of three or four feet is always allowed.

The form of the lot varies according to circumstances, depending upon the peculiar surface of the ground, and the character of the improvements contemplated. Thus, lots are given in circular, square, oblong, octagonal, or oval form, as the circumstances of each case render desirable.

Proprietors may dispose of their lots, and have the transfer recorded on the books of the Company, by the payment of one dollar for each transfer.

INTERMENTS.

A RECEIVING TOMB is provided at the Cemetery, for the accommodation of those who intend to purchase lots. Twenty days from the time of interment are allowed for making the selection and removing the remains. When the improvement of a lot, or other circumstances, may make it necessary, a reasonable extension of the time will be granted. Interments made in the winter season may remain until the weather in the spring will admit of selections being made. The remains of persons who have died in consequence of contagious diseases, cannot be admitted into the Tomb. Such may be placed in the lot appropriated for single interments, until the selection of a family plot can be made.

This Tomb is situated on Willow Avenue, near the entrance to the Cemetery, and is

well adapted to the purpose for which it is built. The floor is level with the Avenue, (the front being entirely above ground,) affording convenient access at all times. The interior is plastered with cement, and comprises eight apartments, each with doors, which are entered from a light and well-ventilated passage-way. All of the apartments are fitted up with shelves, so as to render unnecessary the usual practice of heaping the coffins upon each other.

At the time of deposit the coffins are all numbered, and a registry made of them, with the view to distinguish them readily when finally removed, and thus prevent their being previously disturbed. In this, as in all arrangements pertaining to interments, care is taken to avoid everything that might be unpleasant to the feelings of relatives and friends, and to consult, as far as practicable, their peculiar wishes and views. No charge is made for the use of the tomb, except one dollar each time it is opened. In cases of removal from

the Cemetery, however, a charge will be made of ten dollars each for adults, and five dollars for children.

RECEIVING TOMBS are also provided as follows :

One at the Carmine-street Cemetery, near Varick-street.

One in the Baptist Church in Sixteenth-street, near Eighth Avenue.

One in the grounds of St. Mark's Church, Stuyvesant-street, near Second Avenue.

A charge of five dollars is made for each interment in these tombs, to be paid at the time of interment ; when removed, however, to the Cemetery, three dollars will be repaid by the Cemetery Institution.

PUBLIC LOTS.

Single graves may be procured in Lots of three kinds.

FIRST. In Lots inclosed by a hedge, at ten dollars each, for adults ; and five dollars each, for children under ten years of age.

SECOND. In Lots inclosed by an iron railing, at fifteen dollars each, for adults, and seven dollars and fifty cents for children under ten years of age.

THIRD. In Lots inclosed by a hedge, where any number of contiguous graves, *not less than two*, may be had at twelve dollars and fifty cents each for adults, and one half that sum for children under ten years of age.

In all these cases the usual charge for opening the grave is included in the prices named.

In Lots of the *first* and *second* classes no monuments can be allowed excepting slabs laid upon the graves, or thick head-stones, not exceeding nine inches in height above the graves. Neither slabs nor head-stones may be more than two feet wide for adults, and eighteen inches for children. In Lots of the *third* class, small monuments may be erected, sufficient space being provided for one monument to each plot of two graves. In all cases

they must rest upon a stone foundation at least six feet deep.

Graves purchased in any of the public lots, may be used for other interments, (provided that no coffin be less than four feet under the surface,) by paying the usual cost of opening graves, as hereafter mentioned. If Lots should afterwards be purchased, the full cost of the grave vacated will be allowed, after deducting the expenses for originally opening the ground, and for the disinterment of the remains. Tickets, admitting a family, on foot, at all proper times, are given to all who purchase graves.

T O M B S .

Permanent interments may be procured in Tombs erected for the purpose, at fifteen dollars each. For children under twelve years of age, seven dollars and fifty cents; under two years, five dollars.

RULES CONCERNING VISITORS.

EACH proprietor of a lot is entitled to a ticket of admission into the Cemetery with a vehicle, under the following regulations, the violation of which, or a loan of the ticket, involves a forfeiture of the privilege :

1. No vehicle, or person on foot, will be admitted unless accompanied by a proprietor, or a member of his household, without a special ticket of admission, obtained at the office of the Cemetery.

2. Children will not be admitted unless with their parents, or with persons having them specially in charge, nor will schools, and other large assemblages of persons be admitted.

3. On Sundays and holidays the gates will be closed. Proprietors of lots, however, and

persons accompanying them, will be admitted on foot by applying to the Keeper at the Lodge.

4. None but lot owners and their households will be admitted on horseback, and they only by obtaining a special ticket of admission at the office of the Cemetery.

5. No vehicle will be allowed to pass through the grounds at a rate exceeding four miles the hour.

6. No persons having refreshments of any kind will be permitted to come within the grounds, nor will any smoking be allowed.

7. Persons having baskets or any like articles, and those having dogs, must leave them in charge of the Porter.

8. No horse may be left by the driver in the grounds unfastened.

9. All persons are prohibited from picking any flowers, either wild or cultivated, or breaking any tree, shrub or plant.

10. All persons are prohibited from writing upon, defacing or injuring any monument, fence

or other structure, in or belonging to the Cemetery.

11. Any person disturbing the quiet and good order of the place by noise, or other improper conduct, or who shall violate any of the foregoing rules, will be compelled instantly to leave the grounds.

12. The Porter is charged to prohibit the entrance of all improper persons; and also those who at any time shall have wilfully transgressed the regulations of the Cemetery, although presenting tickets.

13. The gates will be opened at sunrise, and closed (for entrance) at sunset.

14. No money may be paid to the Porter, or any other person in the employ of the Institution, in reward for any personal service or attentions.

Visitors are reminded that these grounds are sacredly devoted to the interment of the Dead, and that a strict observance of all that

is proper in a place devoted to such an object, will be required of all who visit it.

The Keeper of the Grounds having been appointed by His Honor the Mayor of Brooklyn a special Marshal, he is authorized and directed to remove all who violate these ordinances, or commit trespasses. Trespassers are also liable to criminal prosecution, and to a fine of fifty dollars, and will also be subjected to pay such damages, and to repair such injuries as they may have occasioned.

Statistics of Improvements, Etc.

LOTS SOLD.

Prior to December 1st, 1843.....	528
In 1844.....	329
In 1845.....	338
In 1846.....	402
In 1847.....	633
In 1848.....	670
In 1849.....	736
To April 1, 1850.....	144
Total.....	<u>3,780</u>

LOTS IMPROVED.

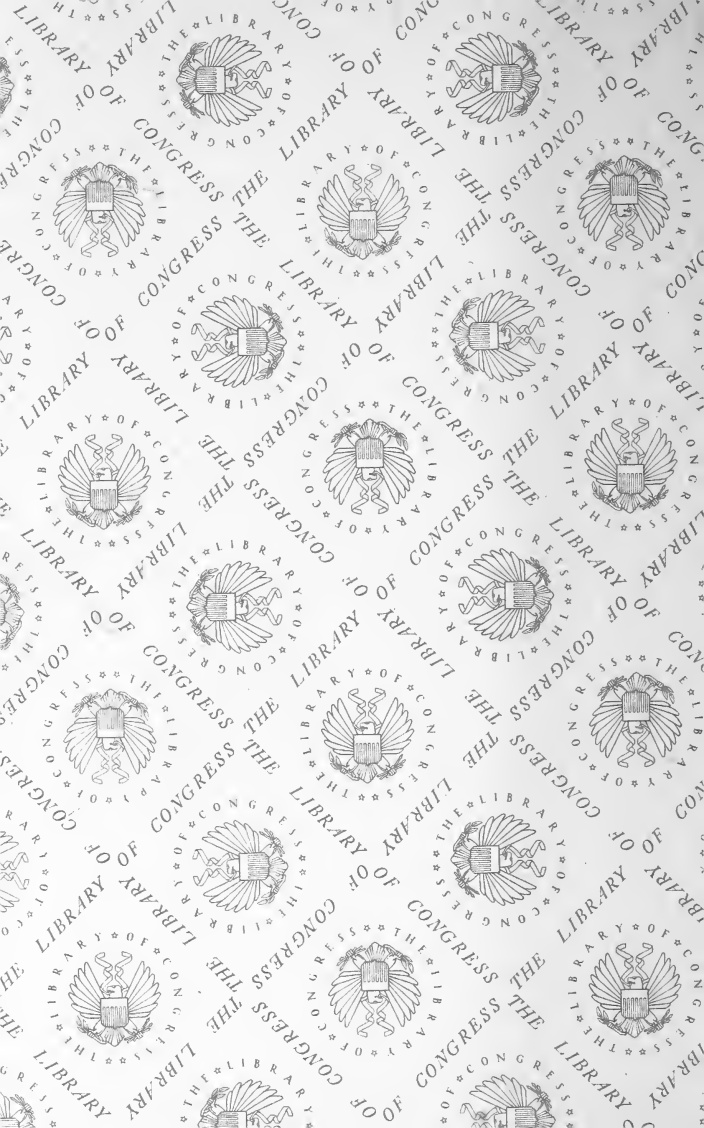
Inclosed by iron railings.....	1,352
“ posts and chain.....	120
“ posts and bars.....	466
Total.....	<u>1,938</u>
Monuments erected.....	<u>383</u>
Vaults built under ground.....	111
Tombs in side-hills, and above ground.....	68

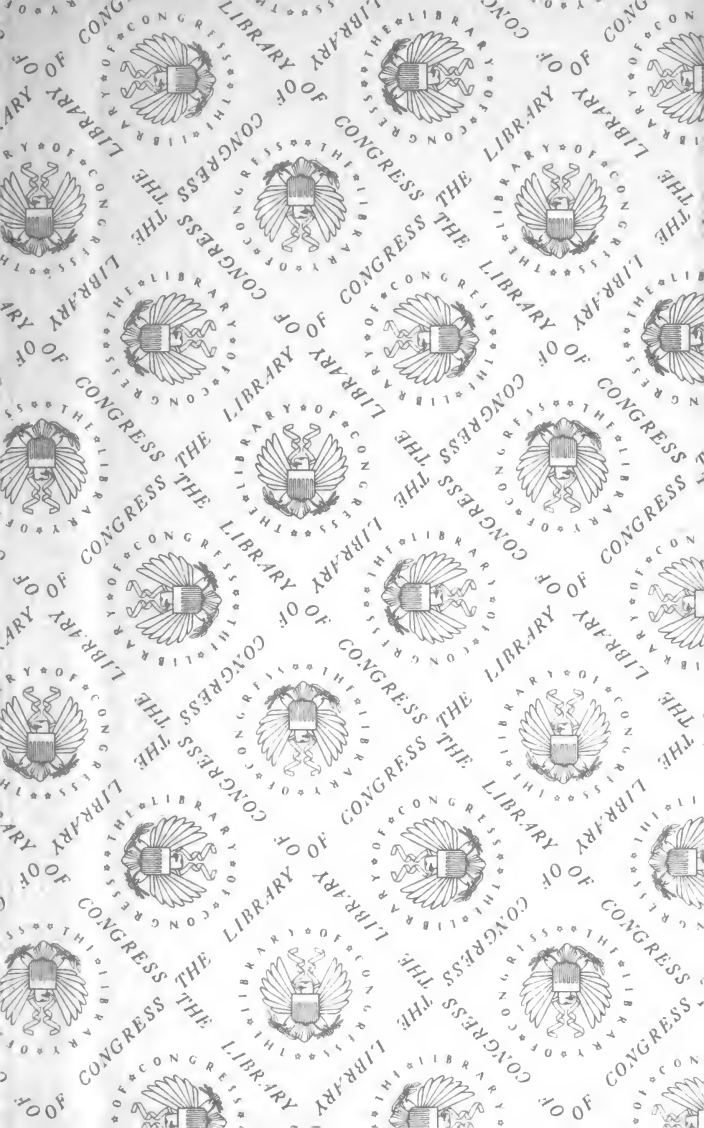
INTERMENTS MADE.

Prior to December 1st, 1842.....	162
In 1843.....	199
In 1844.....	354
In 1845.....	607
In 1846.....	812
In 1847.....	1,297
In 1848.....	2,025
In 1849.....	3,292
To April 1, 1850.....	955
Total.....	<u>9,703</u>

1849







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